

THE ETUDE

Music Magazine



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THE ETUDE

Music Magazine

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

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The World of Music

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere

ZURICH, SWITZERLAND has had a nine day Bach Anniversary Festival featured by an uncut performance of the "St. Matthew Passion," conducted by Volkmar Andreae. The festival was opened by a concert by Carl Matthaei, on the organ of the Fraumünsterkirche; Professor Dr. Joachim Moser, of Berlin, lectured on "The Dominating Genius of Bach"; and there were programs of the cantatas and miscellaneous compositions of the master.

ANTONIA BRICO, the young American conductor, had enthusiastic comments for her leading of the National Symphony Orchestra of Washington, for its concert of July 21st and 24th. On her first program were such testing pieces of leadership as the "Fifth Symphony—From the New World" of Dvořák; the *Love Death* from Wagner's "Tristan and Isolde"; and Tchaikovsky's symphonic poem, "Romeo and Juliet."

THE LAURIAN CLUB of Christchurch, New Zealand, included in its first program of the season, on April 15th, the *Overture in B minor for Flute and Strings* of Bach, the "String Quartet, Op. 64, No. 4" of Haydn, "Pastoral Songs for Voice and Trio" by Quilter, and a *Pastorale* for a quintet of wind instruments, by Pierné.

RICHARD STRAUSS is reported to have resigned from the presidency of the Third Reich Chamber Music and from the chairmanship of the Association of German Composers. Though having given "advancing years and declining health" as the reason, it is commonly believed that the real cause of his action was a "lack of sympathy with the Nazi policy of anti-Semitism in art." It must not be forgotten that the recent Dresden premiere of his "The Silent Woman" was held up for some months, supposedly because of the composer's insistence upon recognition of Stefan Zweig as librettist.

"BORIS GODOUNOFF," in a performance on September 30th, opened the season of the famous Sadler's Wells Opera of London. It was the first presentation in England of the original version.

JAMES C. PETRILLO, President of the Chicago Federation of Musicians, is also an influential member of the Park Board of the city of Vienna. It was through his initiative and his wide and influential acquaintances that the summer concerts at Grant Park were promoted and successfully financed. At the opening concert of the series he was given an ovation by the public and members of the orchestra. Another musician to the fore in civic work!

SHANGHAI, CHINA, has its Municipal Orchestra which has given performance to a native ballet, "Incense Shadows." Joseph Lampkin, violinist, and Arthur Rubinstein, pianist, have been enthusiastically received there in recitals; and there has been recently a "really creditable performance" of Bizet's seldom heard "The Pearl Fishers," by local talent.

THE CHICAGO SYMPHONY ORCHESTRA announces, among the regular subscription events of the current season, performances of Wagner's "Tristan and Isolde" in a concert version by Dr. Frederick Stock, conductor of the organization.

THE NATIONAL ESTEDFOD of Wales held this year from August 5th to 18th, at Caernarvon; and the coronation meetings of the Gorsedd took place in the shell of the great Castle from which the first Prince of Wales was proclaimed. The chief choral competition, with Bach's "Be not Afraid" as the leading item, was won by the Sales and District Choral Society of Liverpool (?); and in the second choral contest, with Brahms' "Blest are They that Mourn" as chief item, the Llanberis Choral Society (Charles Owen, conductor) took first place.

AN AMERICAN BALLET is announced by the management of the Metropolitan Opera Company, to replace the traditional ballet corps so long famous to patrons of that organization. George Balanchine, a product of the school of the Imperial Ballet of St. Petersburg, and creator of ballets for Diaghilev, will be director of this new Metropolitan company.

THE CHINESE THEATER, with May-Lagne-Fau as leader, provoked lively interest by its recent season in Petrograd. The most musical of works presented were "The Life of Duke Lagne-Lou" (fourth century) and a lively comedy, "The Drunkard." On acquaintance the musical scores became "expressive and intensely logical" as an accompaniment to the dramatic art in which the Chinese are consummate masters in the interweaving of singing, dancing, dialogue, and acrobatic display.

MAX WALD, an American composer resident in Paris, is reported to be at work on a comedy opera, "The Cooper's Wife," with its plot laid in colonial New England.

THE GESELLSCHAFT DER MUSIKFREUNDE (Society of the Friends of Music) of Vienna has been holding an exhibit of its treasures which include such priceless gems as the manuscript scores of the "Piano Concerto in D Minor" and the "Symphony in G Minor" of Mozart; the "Eroica Symphony" of Beethoven, from which the dedication to Napoleon was erased by the disappointed master, with such vehemence that the paper shows the holes; the two great symphonies of Schubert; and the "German Requiem" of Brahms, entirely in his own script.

THE EDINBURGH PUBLIC MUSIC LIBRARY (Scotland), a department of the Central Public Library, contains nearly ten thousand volumes, most of which are loaned for home study.

MUSIC AS A PILOT was an experiment of R. W. Brown, when, on September 7th, he flew from New York, over the Great Lakes Region, down to Washington and back home, guided by the strains of orchestras from various radio stations.

ONE HUNDRED AND FIFTY-FIVE APPLICATIONS are said to have been received for the post of Borough Musical Director of Durban, South Africa, to succeed the late Mr. Dan Godfrey. The salary offered is £1,000 (nearly five thousand dollars) a year. There were thirty-two candidates from the Union of South Africa, one hundred and fifteen from England, two each from Australia and America, and one each from Rhodesia, Scotland, Irish Free State, and Austria.

ACCORDION CONCERTS were features of the recent convention of the National Association of Music Merchants, for which programs were furnished by such eminent artists as Guido Diero, Santo Santucci and Charles Magnante.

AT THE KURSAL of Scheveningen, Holland, the Resident Orchestra, with Carl Schuricht conducting, recently gave a program of French music, including the *Overture "Benvenuto Cellini"* of Berlioz, the *Symphonic Poem of Lalo* (with Zino Francescatti as soloist), and the "Symphony in D Minor" of César Franck.

A GRAND OPERA ARTISTS ASSOCIATION OF AMERICA has been organized in New York City, similar in form and purpose to the Actors Equity Association. It is affiliated with the American Federation of Labor; and already it has initiated efforts to secure state or federal support for touring opera companies exclusively of Americans.

THE LOS ANGELES SYMPHONY ORCHESTRA will have as conductors of the present season, beginning November 14th, Pierre Monteux for the first twelve concerts; Arnold Schönberg for the next pair; and Otto Klemperer from the first of January to the end of the series. Mr. Monteux will conduct the entire season of the San Francisco Orchestra, from January to April.

THE DOME OF THE ROYAL PAVILION, of Brighton, England, which has been the scene of the principal concert of that famous seaside resort, is in the process of being remodelled along modern lines, the alterations including a large pipe organ.

PIETRO MASCAGNI conducted in August an open air performance of "Cavalleria Rusticana" given in the square before the Cathedral of Spezia, Hungary.

ITALO MONTEMEZZI, composer of the popular "L'Amore del Tre Re" and other operas, arrived in America on July 6th, for an indefinite stay. He is accompanied by his wife and son and has let it be known that he is at work on a new opera. Of this work he is making at the present no further announcement than that the libretto is by Sam Benelli and that it is based on the United States of America.

THE FIRST PRIZE for composition at the Conservatory of Madrid has been awarded jointly to Manuel Parada de la Puente and Emilio Lehner, pupils of Conrado del Campo. The work prescribed was a symphonic *Scherzo* for full orchestra.

THE CHICAGO CITY OPERA COMPANY, with Karleton Hackett as president, announces a season of five weeks at the Chicago Civic Opera House, beginning November 5th. The roster includes some of the best operatic artists of the day: Genaro Papi and Henry Weber will be the leading conductors, and prices will range from three dollars down to fifty cents.

FRANCIS MACLENNAN, widely known American tenor of some years ago, died on July 17th, at Port Washington, Long Island. Born on January 7th, 1879, in Bay City, Michigan, he had given his vocal training in New York, London and Berlin. He sang the title role in the first production of "Parafal" in English, by the Henry W. Savage Opera Company; and he was the *Pinkerton* of the first performance of "Madame Butterfly" in English, by the same company, on October 15th, 1906, at Washington. He is said also to have been the first American tenor to sing *Tristan* in Germany, which he did at the Royal Opera of Berlin.

AMERICAN WOMEN COMPOSERS held a conference from July 26th to 29th, at Chautauque, New York. On a program for July 27th the Chautauque Symphony Orchestra, under Albert Stoessel, played the "Gaelic Symphony" of Mrs. H. H. A. Beach, dean of America's women composers, and "Pirate's Island" by Mabel Daniels.

BEN STAD, founder and director of The American Society of the Ancient Instruments, of Philadelphia, is now on a European trip on which he has searched the museums, monasteries and libraries of Belgium, Holland, France and England, by which he discovered a number of interesting works by composers of the earlier centuries, that will be added to the repertoire of his organization.

(Continued on page 690)

Hobbies for Everybody

PERHAPS you remember the Etude editorial, "The Perilous Blessing of Leisure," which appeared in November, 1932. About a year later Uncle Sam and all of his children awoke one morning and found that increased leisure had become a kind of political religion. In other words, we had to have leisure whether we wanted it or not, because the government would permit us to work just so long. Millions of people who had always wanted to do things for their self-gratification, who wanted to play, to read, to exercise, to study, to collect things, to raise animals, or flowers, or vegetables, to make things, in fact to gratify an ambition to be happily engaged without the consciousness of being bossed by man or money, could at last enjoy themselves "to their hearts content."

At these same millions this same leisure was like a new automobile—they had to be taught how to run it. Therefore the Leisure League of America was organized. The automobile in untrained hands might run wild and do more damage than good. The Leisure League got to work and soon the newspapers were flooded with articles upon the new creed, "Get a Hobby." Last May an exposition of hobbies was held in the Commerce Hall of the large Post Office Building in New York City. Some thirty organizations joined in the movement and the giant hobby campaign of 1935 was launched.

We have been looking over the graphic floor plan of this amazing hobby round-up in New York. Here are some of the activities represented: collecting pets, stamps, arms, coins, fish, or almost anything else ever created; then there were amateur theater games, home carpentering, photography, outdoor sports, mechanical toys, reading, the home arts of women (cooking, dressmaking, embroidery) camping, travel, gardening, painting, sculpturing, hunting, public speaking, dancing; and the end is not yet.

One comparatively small section was devoted to music; yet probably far more people in the United States find delight in music as a hobby than in any other way of employing leisure, with the possible exception of reading. We believe that this is a most fortunate and wise choice. Music offers almost unlimited opportunities for study. The interest in it is universal. It has no boundaries. Unlike many hobbies it has limitless variety and is not merely a repetition of relatively similar mental operations.

It calls for the coordination of the mind and the body.

It may be practiced in solitude or in groups.

It is not confined to any season of the year.

It is invaluable as a means of mental refreshment, because of the fact that it

compels concentration and affords relief from the cares of life.

It provides means for associating with cultured people.

It stimulates the imagination and introduces one to that world of dreams which exalts the mind.

It is the most discussed art of the times; since millions of people hear daily, and largely over the radio, the music of the greatest composers performed by the foremost artists.

Owing to the widespread instruction in music, more people have been trained in that art than in any other. Those who know something of music will have fun in developing their art along some special line. We know one man who made a special study of Haydn. First he learned the best known sonatas, and then he found a veritable world of wealth in that master's other piano compositions. Every new piece was like a choice gem added to his collection. "Papa Haydn"—brought new interest and delight to that man's life. More than this, by making his playing better than ordinary he was able to give a great deal of delight to his friends.

Teachers who are anxious to increase their business should start at once to capitalize the present development of the "hobby" idea. How? Write letters to your local paper on the advantages of music as a hobby. Will the papers publish your letters? If they are wise, they will. The papers carry thousands of dollars of musical advertising; and the editors should realize that your letters are promoting their business interests as well as the welfare of the community. In addition to this, the teacher should make as many talks and addresses upon the subject as possible. We know of one teacher who induced her most active pupils to agitate the subject among their friends. Such propaganda is in the public interest and is therefore justifiable and wholesome.

We have read many ponderous articles by sociologists and psychiatrists, upon

A REPRESENTATIVE AMERICAN HOME OF CULTURE
The family of Mr. John Norris Childs of Meadowbrook, Pennsylvania

he Wagnerian Singer

By Kirsten Flagstad

PRIMA DONNA SOPRANO, METROPOLITAN OPERA

Secured Expressly for The Etude Music Magazine

By Rose Heylbut

the dangers of unemployed leisure. Some of the greatest minds in the country are deeply concerned over the possible dangers of the sudden acquisition of leisure upon the part of millions with little proper preparation.

We ask our readers to support the "hobbies for everyone" movement. Many are not satisfied with one hobby. Your editor is not. One hobby would be a bore, therefore we turn to writing on other subjects than music, to gardening, to automobilism, to swimming, to the drama. However, if we did not have music as one of our hobbies, and if we were unable to play at the keyboard every day, we are certain that we should be very unhappy.

The Daily Revolution

"DON'T you know that we are going through a Revolution?" demands the pop-eyed Bolshevik, decorating the recently discarded residence of a consignment of Pels-Naptha. "Yes," shouts any high school student. "The world revolves around the sun every twenty-four hours."

And how unseparably did it would be if conditions didn't change. One of the finest provisions of the Maker of all things is that we continually have the assurance that we may look forward to something different. It can never again be just the same. That's what adds zest to things. That's what gives us hope when we are down; and that's what keeps us on our toes when we are up.

The trouble is that thousands have not found this out. They expect everything to go on just the same as it has done. It can't. As your editor has repeatedly pointed out, the only thing of which we may be reasonably certain is change—inevitable, unceasing change. The supposedly adamant laws of science crumble continually. When, in 1895, the X-Rays were discovered by Roentgen, the law that "all matter is inert" crashed like an eggshell. Then the Curies, with their new found Radium, came along and tramped on the fragments. The great permanent scientific law of existence is change. Therefore the wisest people of the world are those who are most cognizant of the inevitable alteration, which affects in some degree even the eternal planets in their orbits.

Lincoln Did!

"OPPORTUNITY is the thing which shakes hands with the other fellow but passes me by." "I never get any breaks." "I'm unlucky." "Fortune sneers at me."

Of course you never heard a successful man make remarks of this kind. He does not worry about opportunities, he manufactures them.

Take the amazing case of Abraham Lincoln. In his day, they thought that he was lucky. He was so lucky that he lost literally every election until he was elected President. But, note that that which others would have called hard luck never stopped Lincoln. He had developed the gift of taking what others might have thought were routine matters and doing them in such a way that they came to be looked upon as masterpieces. Take the Bixby letter or the Gettysburg address. Lincoln had his mind so in tune that these two things (which others might have looked upon as a letter and a casual occasional speech) became imperishable mosaics in literature. Lincoln did this. Did you ever try to do likewise with the commonplace of life? A masterpiece is often a commonplace raised to the nth power.

When you hear a great artist, when you hear a great composition, note the nature of the work. Beethoven, Brahms, Grieg, Dvöřák and Strauss have taken the commonplace folk tunes and built from them classics. What man has done, man can do. Most of the great virtuosi and the great composers came from the common people, as did Abraham Lincoln. They got hold of themselves mentally, physically, morally, spiritually and artistically, saw where they wanted to go, and then used all their energy to get there. Lincoln did. Beethoven did. Liszt did. Dvöřák did. Verdi did. Almost anyone of any consequence did. Why not you?

Musical Ephemera

MANY of those who are today feeding on the vast popular music of today will not be long in wanting to study an instrument which will open the door to the art which gives them such delight. We know of one man who was the manager of a large mid-west industry. He boasted that he could stand popular music but he cared nothing for "classical" music. On Sunday afternoons, however, he used to start his explorations through the Sunday papers, while he had the radio turned on. After a few weeks, he found that he was listening to the New York Philharmonic and the Sunday newspapers, with their weekly accumulation of things worth while mixed with rubbish, fell to the floor. On moving to New York he became a box holder at the Philharmonic, started to study music himself and had all of his children to study it.

Just what is happening should be of laudable interest to all music lovers, especially those intending to earn their livelihood through music. Recently we heard the following popular program played by an excellent symphonic group conducted by a nationally known director:

Overture "Raymond" Thomas
March "Lenore" Raff
"Danse Macabre" Saint-Saëns
"Second Hungarian Rhapsody" Liszt
March "Pomp and Circumstance" Elgar

These compositions, which have been played scores of times a year, have become so hackneyed with many people that much of their spontaneous charm has been worn away. A new order of things has taken their place. Unless a standard composition is played by an extraordinarily fine orchestra and in a superb manner, it cannot hold the attention of the average cultivated listener. This provides an extraordinary opportunity for the brilliant new school of American composers and orchestras.

There is, withal, a tragic aspect to the giant musical efforts of the writers of Ephemera. What becomes of the vast number of delightful melodies that they are producing for the pleasure of the public? A melody is created, developed with every imaginable kind of setting, and then its publishers do everything possible to see that it has the widest possible dissemination over the air. The result is that after a very few months it has been heard so many times that it necessarily becomes, in most instances, as obsolete as last year's derby. The sales of the sheet music fall off and the revenue to the publisher and the composer is reduced to a minimum. The American Society of Composers, Authors and Publishers has secured fees from theaters, broadcasting stations, hotels and dance halls which have in a measure reimbursed those who were losing by the new condition of affairs. There is obviously a fundamental justice in this.

There is, however, another aspect which is regrettable. It seems pitiable that much of this splendid melodic output is not shaped into more permanent form. It could be easily developed into classics. As at present treated, it really is purely ephemeral. What do we mean by ephemeral? The word comes from the generic, *ephemera*, means that the Wagnerian interpreter, those queer insects remain sometimes in the larva state for three years, to be born for a life of only three hours. Why does a Chopin concerto, Schubert's *Er-Lking* or Mendelssohn's "*Hebrides*" Overture survive a century, in a condition of apparent perpetual youth, while many of the sprightly and delightful ephemera of today live but a few hours?

WHEN I WAS A GIRL, I used to wonder about what seemed to me a rather curious method of classifying singers. The newspapers would talk of Madame G. as "a singer" and of Madame S. as "a Wagnerian singer." This puzzled me. Did "Wagnerian" mean a special kind of voice? And, if not, why make such a distinction? Could not any skillfully trained singer sing any kind of music? Well, today I am fortunate enough to be termed a "Wagnerian singer" myself, and I appreciate clearly what the difference is. Perhaps at some time you, too, may have wondered about it?

Wagnerian roles, as a whole, require a special sort of voice, special training, and, above all, perhaps, a special mental preparation for which I can think of no better name than a spiritual approach. No singer with a naturally light voice should attempt the Wagnerian parts, which demand great power, great compass of voice, and great volume of tone. A small voice of firm quality may grow into these parts. I know this from experience; but an organ which is naturally light in timbre would best leave them alone. The Wagnerian roles are tremendously long parts. *Isolde* requires exactly one hour and twenty minutes of actual singing; *Elisabeth* is really a comparatively brief part, so far as continued singing goes; yet both demand a large, full, strong voice.

A New Singing Art

THE REASON for this goes back to Wagner's own intention in writing these operas, or music dramas, as he preferred to call them. You will recall that Wagner rebelled against the "lighter" school of operas, those of Rossini, for example, where the artists sang tuneful melodies or displayed vocal fireworks against a conventional, even unimportant, orchestral accompaniment. Wagner had a very different purpose. He wished to blend voices, orchestra, words, and action into one complete whole; no one element was to be more important than another; and the entire result was to be not merely a series of melodies but a complete musical delineation of life and emotion.

A system of this kind is a departure from the more conventional opera and places a greater responsibility upon the singer. He must learn to be a cooperative member of a vast musical group rather than an individual "star"; and, vocally, he must constantly assert himself along with a powerful and richly scored orchestra. Thus, at the outset, all Wagnerian roles require the sort of singing which is not accompanied by an orchestra, properly speaking, but in which the singer must rise to a plane of equality with it. This, in a few words, means that the Wagnerian interpreter, more than any other, must sing with a full, large, round tone. That is what we mean by designating these parts as "heavy" roles. They require singers with big voices and much physical endurance.

Further, in his insistence on the single, well-rounded dramatic whole, Wagner was careful to leave very exact instructions as to the way in which he wished his music sung. Now, when most singers cover a large vocal span, from a low note to a high one or the reverse, they almost unconsciously use a slight *glissando*, swooping upon their tones in a vocal art. In Wagner this is taboo, and by Wagner's own indications,

Unless the interval is specially marked with a *glissando* slur, it may not be "swooped" upon, or delivered in a *portamento* style. Each tone must be attacked clearly and separately. This is a difficult thing to master without much practice, especially in such skips as may be interrupted by a fresh breath. And Wagner is full of just such skips! For the listener, they stand as one of his greatest and richest individualities.

The Wagnerian Method

AGAIN, WE MUST remember that as an "opera libretto" but as independent dramatic verse, equally important with voice and orchestra. This at once lifts the text out of the category of words that have simply been "set to music." They are vital in themselves, throwing light on the characters' thoughts and actions; and, as such, they must be regarded as clearly as the music itself. This of course involves a special dictation problem. The words must be both spoken and sung! Even a native German has to prepare very carefully for Wagnerian dictation; and non-Germans, such as you and I, must make a special study, not only of German, but also of German refined for Wagner! I have found that the great point for which to work is a crisp, concise explosion of consonant values. My native Norwegian is not so explosive a language as German; it is perhaps more like English in the quality of its sounds; and I had to give special care to the sharp, incisive *d's*, *p's*, *b's*, *k's*, *t's*, and *w's*, when first I began singing Wagner in German.

My own career has been different from that of most Metropolitan singers, in that I had comparatively little earlier experience in wide repertory work. Before coming here I had sung only in Norway and Sweden, except for two seasons in Bayreuth. In my native Oslo we sang Wagner in Norwegian. When I arrived at Bayreuth, to sing for Frau Wagner and her attendant Tietjen, I sang as I was accustomed to singing and soon learned that my Wagner style was not the orthodox Bayreuth style! I was told that my diction was not crisp enough. Also, I needed to enlarge my voice. That meant setting to work, not only on the roles I was to sing, but also on a complete study of the special Wagner style, covering the points I have just outlined. By the end of that season, though, I, too, had a Wagner style.

From Small Beginnings

IT IS READILY understandable that one can improve one's diction; but how, you will ask, could I enlarge the power of my voice? By progressing slowly, by never forcing the voice in any way, and by sparing myself no effort. I can truthfully say that my voice reached its present scope less than three years ago. As a girl and as a music student, I had a very small voice. Indeed it is solely because my voice was so small that I chanced to take singing lessons at all!

Mine is a musical family. My father was an orchestral conductor, and my mother still conducts performances of opera and operetta in Oslo and coaches singers in their parts. She is called "the musical Mama of Oslo," not because of me but because so many singers depend on her for help in their work. Before I was six,

I could sing many of the Schubert songs, simply from hearing them at home. I was taught the piano, and I taught myself several parts; *Ella* at thirteen, and next, *Aida*; but I never was expected to be a musician. My parents thought there should be at least one "practical" member of the family and wanted me to become a doctor. I passed my preliminary academic examinations two years younger than most students, worked too hard, and had a breakdown. So I did not study medicine after all.

When I was confirmed we had a party at home and I sang arias out of "*Lohegrin*" and "*Aida*" to help entertain the guests. A musical friend of my mother's said it was a pity to use so small a voice for such heavy music, and offered to give me a few lessons, just to keep me from ruining my voice. We began very slowly, very carefully, letting the voice come out as naturally as possible. Then, as my breathing improved and the voice became

freer, my teacher said that its quality was good. Indeed she predicted that within two or three years I might even be ready to think about public work. Neither my family or I put much faith in such hopes, and I was set to learning stenography as a means of livelihood.

Then, two years later, a performance of "*Tiefland*" was organized in Oslo and I was allowed to try out for the part of the child. I was the thirteenth candidate heard at the audition, and I got the part. Two months later I made my debut—at eighteen. I had never intended to be an operatic singer, and yet my operatic career had begun. My voice found favor; some kind music patrons of the city offered to finance my further studies; and I was sent to Stockholm to work. After my study years, I returned to Oslo and sang many roles in Italian, French, and German. *Ella* and *Ero* were my first Wagnerian roles. Two and a half years ago, I sang *Isolde*, my



KIRSTEN FLAGSTAD AS ELSA IN "LOHENGRIN"

invited all his friends to celebrate his eighteenth birthday.

Once, while Rossini was rehearsing one of his operas in a small town in Italy, he noticed that the horns were out of tune. "Who is playing the horns in that way?" he demanded. "It is I," answered a tremulous voice. "Ah, it is you, is it? Well, go right home!" It was his own father!

Symphonies and Sagacity

ONE OF THE MOST serious musicians, Brahms was among those who could listen by the hour to humorous stories, of which he used to make notes on the spot, so as to be able to pass them to others. He himself had a reputation for saying witty things, though his sallies frequently had a nasty sting to them. After a performance of his "First Symphony," a high personage remarked to him how strangely the theme of the last movement was like that of Beethoven's "Hymn to Joy?" "Yes," said Brahms, "but what is stranger still is that every donkey notices that at once."

When Brahms was once on a visit to the Duke of Meiningen, whose country lies in the midst of a number of very small independent states, the Duke met him early on morning returning from a walk. "Well, where have you been?" inquired His Highness. "Oh," Brahms replied, "I have just made the round of the neighboring states." In one of his letters to Joachim then occurs the remark, "As to pupils, I have quite a number of them; one plays better than the others, and some even worse." He was trying over his first violoncello sonata, with his friend, Dr. Glänsbacher, when the latter called upon him to play a bit softer as he (Glänsbacher) could not hear himself at all. "Happy man!" Brahms replied.

He was once talking to George Henschel, the conductor and singer, on the ambition of high born personages to shine as composers. "Look here, Henschel," said Brahms, "one never can be careful enough in judging of the compositions of princes, for one never can know who may have written them!"

The conversation once turned on a certain composer who was known as an imitator of Brahms. "Yes," said Brahms, whenever I compose anything which proves a success, he at once composes it again."

To a lady, who naively asked him where it was his habit to think very long before he began to compose, he put the counter, "Do you usually think long, before you speak?" When, indeed, his publisher, in the course of a letter informed him that "Mrs. Stockhausen (the wife of the great oratorio singer) had presented her husband with a Sunday with a third boy," he wrote back, "What are you talking about? You say Mrs. Stockhausen has had a third boy since Sunday. Well, has she been going on like that all week?"

When Simrock once sent him first copies of his latest songs, which Simrock had published, Brahms wrote him, "It is perfectly disgraceful that anyone should be capable of printing such stuff and selling it for good money. Is there no public execution for printers, that the public may know if they can distinguish between muck and salad?"

Has the Nimble Wit

OF THE MANY stories attributed to Hans von Bülow, a few may be mentioned. It is not to be wondered at that the wit of one whose life was full of disappointments had often something bitterly ironical and aggressively pointed. After an operatic rehearsal at Hanover, when the prima donna was singing unbecomingly out of tune, von Bülow suddenly laid the sign to stop, bringing her to a halt in his suavest manner, saying, "Would you mind, Madame, giving us your A?"

In a time when the relations between Germany and Russia were not the best,

Bismarck had ordered that Russian notes were not to be accepted by the state bank. This created an extraordinary sensation. On the same evening, in the course of a concert which von Bülow conducted and while Madame Carreno was playing a concerto by Tschakovsky, the lights suddenly went out, at which von Bülow, addressing the audience, apologized, "I am afraid, ladies and gentlemen, we must stop a moment, for in these dark conditions those Russian notes (pointing at the music) will be little good to us!"

Once, when going up the badly lighted stairs of his hotel in London, someone de-



THE VIRTUOSO
From an old German caricature

scending in a hurry knocked against him and furiously called out, "Donkey!" At which the famous pianist and conductor, as if taking it for a self-introduction, politely lifted his hat and said, "von Bülow!" When, in the summer of 1877, he was staying at Baden-Baden, he had affixed to the entrance door of his flat the inscription:

"In the morning, not to be disturbed. In the afternoon, not at home!"

Early Daylight-Saving

MANY WILL remember Alfred Reisenauer (pronounced Rise-en-our) the great pianist. One day he was informed by a London violinist, who had come to a rehearsal at ten o'clock in the morning, "Impossible!" Reisenauer cried, "How can I do that, when I never get up till ten o'clock?" "Well, my dear Mr. Reisenauer," the other replied, "you just will have to rise an hour earlier."

The Humor that Saves

ONE OF THE MOST pathetic figures in the history of modern music is that of Moritz Moszkowski, at one time the idol of Moritz society and one of the most popular composers of the day. The writer, like all the world, admired him as much for his splendid musicianship as for his charming personality and ready wit. His Spanish Dancer had made him famous at one stroke, and some other piano pieces—such as *Valse*

in *A-flat*; *Minuet in G*; and *Serenade*—were no less successful.

"Boaldi," was brought out at the Berlin Opera House and was soon followed by the ballet, "Laurin." A symphony, "Jeanne d'Arc," was performed everywhere, while his orchestral suites had the honor of being first introduced to the public by Hans von Bülow, who was a great admirer of his works.

Still greater things were expected of him after so brilliant a beginning, and nobody thought that he had already reached the culminating point of his career, and that his decline would be even more rapid than

his rise. Domestic troubles caused him to leave Berlin to live in Paris; and, as if all his strength had come to him from his native soil and had gone from him the moment he left the country of his birth, very few large works came from his pen from that time onward, and gradually he descended step by step to the level of a mere drawing room composer. When the war broke out, he happened to be seriously ill; and, being unable to continue his work as a teacher and composer, and being cut off from his German friends and publishers, he spent the last years of his life in great poverty. It was due only to the kindness of some English and American admirers that he was saved from the worst. His charming salon music is too fine not to be expected to have a revival. Music fashion is now a wave, and a wave of Moszkowski is sure to come again.

Why is all this recalled? Because of the terrible irony of fate which caused one, who had held so high a position as an artist, to be nearly forgotten as such and to be remembered largely by his jokes. That he was uncommonly good ones the reader will be ready to admit, from a few which bear translation.

After his first Russian concert tour, Xaver Schwarwenka was telling his friends of the success he had achieved, and turning to Moszkowski, asked, "Well, what do you think I made at my last recital at St. Petersburg?" "Just half," Moszkowski replied.

There was at one time a tenor H. at Berlin, known as much for his extraordinary stupidity as for his fine voice. At a party someone asked Moszkowski if one of the guests was not the Tenor H. "No," replied Moszkowski, "that is the Bass G. Between us, I may, however, tell you that he is quite as stupid as H, only an octave lower!" At a dinner at which both Moszkowski and von Bülow took part, the latter was asked by a French gentleman for his autograph.

Von Bülow, whose brains were in the album presented to him: "Bach, Beethoven, Brahms—*vous les autres sont cretins*" (all the others are cretins).

When, a little later, Moszkowski, who, we must add, was a Jew, was asked for his autograph, he, after reading von Bülow's words, without a moment's hesitation wrote underneath, "Mendelssohn, Meyerbeer, Moszkowski—*vous les autres sont chretiens*" (all the others are Christians).

It would be not difficult to add to this list of musicians' jokes. But we have here a sufficiency to evidence that musicians are not lacking in the sense of humor.

*Cretin is a term for a person affected by cretinism, a malady of the thyroid gland which sometimes results in physical deformity and idiocy. In some countries the term was used in derision for the followers of "wild life" or "back to nature" movements. Cretinism is a common condition in hospitals for mental hygiene.

There was a time, as we all remember, when radio did not attract the best performers of the musical world. But that time is now definitely in the past. The greatest musicians are turning to the microphone, today, sometimes as guest artists, sometimes as "regulars." This must mean a great deal to the music student. It means, for one thing, that he can hear the best music for his education as well as for his entertainment, at all times, cost free and conveniently. It also means that the possibilities of future accomplishment. There is here a very definite field. It is dignified and worthy of the best attention. Also, it may hold the germ of a splendid future—provided one can succeed there.

A Survey of the Field

WHAT, THEN, are the necessary requisites for radio success? In my own radio work I have had occasion to make a number of observations which might prove of interest to the hopeful young aspirant. Let me say at the outset that radio work is much more difficult than any

other musical field! It requires everything that those other fields do—with the possible exception of good looks—and a great deal more, besides. Let us consider, first, the possible outlets for the music student, in radio.

Undoubtedly the most promising fields are singing, orchestral work, and, possibly, direction. The solo instrumentalists have not, at the present time, the wide scope of activity that these others have. Most programs do not make a specialty of solo piano, violin, violoncello, flute, or harp performances; and when they do, they usually draw on the established "big names." Thus, the picture narrows down to those who can sing, and those who can work with orchestras.

The Candidate's Equipment

THE FIRST requisite of the radio singer is not so much ability in performance as the greatest and most sensitive musicianship. As a result of having listened to hundreds of radio vocalists, I should say that the candidate's first need is not only a well trained voice but also a voice with personality. That latter quality, I know, is an extremely difficult thing to define. No critic can hope to put his finger squarely down on the elusive, magical spiritual quality which makes for perfect control, at all times; who can work on one brief suggestion, without hours of coaching and rehearsal, and who can deliver a few words and music and look up again a moment later with the whole picture clearly and firmly in mind. We need singers who think musically and can convince an audience at once, without warming up, without argument, without

in thinking about this, in order to offer some assistance, perhaps, to future aspirants; and the nearest I can come to solving the problem is this: the first new notes that come to the listener over the air must make him sit up and exclaim:

"Who is that?"

"I would like to know more about him!"

"There is a singer who interests me, who moves me."

Or, "he puts independent thought into his work, and makes even an old piece sound fresh and new."

Special Equipment

THAT IS the desired result. Now, as to "how to get it?"

Well, the singer who inspires such a feeling must be sincere. He thinks not of the effect he is to make, but of the job before him of presenting good music. He thinks out his own interpretations and does not try to copy other people's mannerisms. Personal magnetism cannot be acquired; but sincerity and individuality of thought can be cultivated; and the singer, who hopes to succeed on the air, will do well to investigate these traits.

Other indispensable qualities, which a radio singer must have, are mental alertness and great musical "quickness"; facility at reading notes, at seeing to the goal of desired effects, at taking orders, and at carrying them out at once. Speed is the soul of radio work—speed, plus the security which prevents rapidly from becoming mere slipshod effort.

"The Wheels Go Round"

RADIO REHEARSALS and programs are like nothing else in the world. They are entirely different from any familiar field of operatic work. In the opera one has weeks in which to prepare a rôle, and during those weeks there are helps and coaching by half a dozen experts. Yes, and every bit of the time and the assistance is needed! In radio, one works not in weeks but in minutes—actually, minutes—because the orchestra musicians are paid by the hour and subsequent financial parts thereof, and leisurely rehearsals would eat up thousands of dollars of quarterly salary.

Naturally, then, we have our eyes open for singers who can fit in with this rapid working tempo; singers who have themselves and their voices under perfect control, at all times; who can work on one brief suggestion, without hours of coaching and rehearsal, and who can deliver a few words and music and look up again a moment later with the whole picture clearly and firmly in mind. We need singers who think musically and can convince an audience at once, without warming up, without argument, without

delays. With the best will in the world, there is no room for "slow-pokes," or for people who have to be coached, parrot fashion, in the details of some other artist's interpretations.

Besides all this, too, the radio singer must pay strictest attention to diction. In a theater, acoustics, orchestral blares, distances, or even thick draperies of a stage set, any one of these can obstruct the carrying power of a singer's diction. On the air, there is nothing between the voice and the microphone; and a single indistinct or mumbled word can turn all "thumbs down" at an audition. The radio singer must make up his mind that he can depend on nobody and nothing but himself. His vocal charm, his effects, his methods, his interpretations must all be absolutely his own. The radio mechanism cannot "hold him up," and the busy directors cannot spare the time to take him aside and coach him, beyond the merest giving out of directions. He must be musically sincere, alert, individual and competent.

Versatility, Plus

THE SAME holds true for the orchestral musician. He must have everything that the symphonic or operatic man must know, plus the trick of playing popular music with conviction; for no radio hour is without popular music in some form or other. And he must do his work in exactly the same way, except that he must be more alert, more ready to take orders, and corrections and new instructions, all at a moment's notice.

As for the conductor, or director, he must be a symphonic expert, an operatic expert, a popular waltz, march and ballad expert, an instrument faculty, a music library, and a past master of every familiar, popular, counterpoint, and orchestration—all of these rolled into one and prepared to function at the speed of sixty miles an hour.

Here are some of the problems the radio conductor may expect to face; and it might be a good idea to check up with them in a personal way. He must have a complete symphonic and operatic background from which to draw in planning programs. He must be able to supervise such work. He must be able to arrange the arrangement of any piece of music in the world. Even if he does not have to do the writing down himself, he must be able to supervise such work. He must be able to change or arrange scores at a moment's notice; for it often happens that cuts or new instrumental effects must be made, even without changing them down at all. He must simply speak to his men about it in as few words as possible, and then go ahead and give a perfect performance. He must be able, of course, to work out any desired effect of harmonization. And he must do all these quickly, alertly and perfectly. Always he knows that time counts nearly as much as the finished effect

(Continued on page 683)

WILFRED PELLETIER

An Interview Secured Expressly
for THE ETUDE Music Magazine
By R. H. Wollstein



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While radio music has been for years a boon to the listener, it is beginning to take on new significance to the professional musician and to the music student who is still busy preparing himself for something, without a very definite picture, perhaps, of what that something will be. To the well established fields of musical work—opera, concert, church, oratorio, and the like—there has been added, all of a sudden, one might say, the new infant wonder of radio performance.

There was a time, as we all remember, when radio did not attract the best performers of the musical world. But that time is now definitely in the past. The greatest musicians are turning to the microphone, today, sometimes as guest artists, sometimes as "regulars." This must mean a great deal to the music student. It means, for one thing, that he can hear the best music for his education as well as for his entertainment, at all times, cost free and conveniently. It also means that the possibilities of future accomplishment. There is here a very definite field. It is dignified and worthy of the best attention. Also, it may hold the germ of a splendid future—provided one can succeed there.

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By Walter Spry

(Continued on Page 687)



A CHURCH CONCERT AT THE TIME OF
JOHANN SEBASTIAN BACH

In which Poverty becomes the Vestibule to Success

By **Tod Buchanan Galloway**

—Editorial Note.

A Career in the Distance

A Career Begins

A Place in the Sun

(Continued on Page 683)



EMMA ABBOTT

Rubinstein's Famous Song

"Der Asra,"

As Arranged by Listz

A Soliloquy on This Widely Known Composition

By Austin Roy Keefer

HEINRICH HEINE

WHEN ONE HEARS a master song for that many years has never failed to please discerning listeners, it is worthy of special study. Songs composed by such masters as Schubert, Schumann, Mendelssohn and Rubinstein, when transcribed for the piano by such a pianist as Liszt, are worth while. Worth while indeed are these pieces for their poems, music and history.

Piano transcriptions of songs, by Liszt, are excellent developers of superb musical discrimination. Everything Liszt touched became wonderful. All of us cannot sing or hear good singers in the great cities, at our fancy; but the faithful piano will come to our aid. Let it sing your songs, tell your stories, paint your pictures, pour your moods, or interpret the emotions which words often fail to express. The piano can give infinitely.

The Asra is, in many respects, a song of charm. It is rich in history, in legend and in imagination. To interpret the work fully, one should know not the words only but also the marvelous background that must have inspired the poem. It is of unique interest.

Here is an English translation of the German poem:

Daily pass'd in radiant beauty,
To and fro, the Sultan's daughter,
In the twilight, where the fountain
Ripples o'er with crystal water,
Day by day the youthful slave stood,
In the twilight where the fountain
Ripples o'er with crystal water,
Daily grew he paler and paler—
Once at evening came the princess
To his side with hurried accents:
"Tell thy name, for I would know it,
And thy home, thy age and kindred!"
And she replied: "My name is
Mahomet, I come from Yemen;
And my race is that of Asra.
Who must die if love thy cherish!"

Romantic Legendry

HERE IS a personal version of the legend that makes the poem perhaps more understandable:

"Ages ago, in the Orient, a lovely girl was married to the very old sage who compiled the Mohammedan 'Koran.' On the day set for her wedding the prince of the Asra tribe met her, and at sight they fell deeply in love. The young woman's father permitted her to marry her choice, and she chose the handsome youth. They were soon

married; and upon hearing this the irascible sage put a curse upon the race of the Asra, that each should live only long enough to beget an heir and that none of the Asra tribe ever should enjoy love for long. To ward off this terrific curse a ruby was obtained that seemed to emit darts of flame. So long as the Asra kept the precious "Asra Ruby," the sage's curse meant nothing.

"Many generations later the Asra was captured by some Sultan or Rajah. The ruby hung from his neck. The chief forbade its being taken from him, as he felt the power of the flaming redness. Instead of making the Asra a menial slave, he became a personal slave of the Arab, and his duty was to keep the jug filled with water. In due time the princess saw the attractive youth. They had many secret glances and meetings. Later he stole to the palace, and with one possession was the ruby which he gave as a bribe to the porter! Before he reached his beloved princess he had to kill several attendants. Of course the lovers collapsed together. After a male heir was born, the two lovers were drowned; but the young Asra was destined never to enjoy or cherish love." Such is the condensed story of this myth of the Far East.

ANTON RUBINSTEIN

Carrying the Message

IF THE INTERPRETER has this descriptive material in mind he can make the piano sing the desert echo, make it throb with oriental harmony; he will be able to hold his listeners with the magnetism of what the poet, the great composer, artist Rubinstein, the omniscient Liszt, all have so abundantly felt.

While many programs for music of the abstract mean too often nothing but cheap sentimentality, yet descriptive programs for song transcriptions of dramatic, historical or special atmosphere, will help the pianist to sing his message with sympathetic heart, head and hands.

Elsewhere in THIS ECHO we find the writer's especially prepared edition of a piano gem which has been much neglected and is well worth the effort of its mastery. The added fingering, pedal marks and interpretative indications are in accordance with the principles of Leschetzky. The introductory measures offer great pianistic possibilities for tonal shading. Technically the composition offers no great difficulties to earnest workers; but it is nevertheless a work of undoubted artistic worth.

IN MAKING a study of a particular piece of technique or of interpretation (inevitably interwoven) the mind is clarified by first determining the artistic goal which is intended to be served by it. Thus the approach to the study of musical ornamentation may be rational, rather than the haphazard one it seems generally to be.

No better expression of the legitimate purpose of musical embellishment will be found than in the following quotation from Sir Hubert Parry's work, "Evolution of the Art of Music," in which he refers to two great masters of music; the one, working in practically every musical medium, and the other, peculiarly the apostle of the piano. Of Bach he says, "As if he had a gift for rapid ornamental passages almost unequalled by any other composer; for they never suggest mere emptiness and show, but have some function in relation to the design, or some essential basis of effect, or some ingenious principle of ascent, or some inherent principle of actual melodic beauty which puts them entirely out of the category of things purely ornamental." Speaking of Chopin he continues, "With him, ornamental profusion was a necessity; but, more than in any other composer except Bach, it forms a part of his poetical thought."

It consists of the very idea is often stated in terms of the most graceful and finished ornamentation, such as is most peculiarly suited to the genius of the instrument. Accepting Bach and Chopin as ideal in their use of embellishments, it becomes more simple in music of every period to apply the measure of "a function in relation to the design," or making them so far as may be "a part of the poetical thought."

The Origin of Ornament

IT IS IMPRACTICAL in a brief treatment of the subject to trace the slow development of ornamental devices, nor is it of especial importance to the student of the intermediate grades. Given the right perspective and direction, the earnest student will find his own way in safety.

Primitive people, who, without exception, display an innate love for excessive ornament, are almost always of inferior intellectual power and organization. With orientals, though highly civilized, the trait is observable whether in literature, art or music. In European countries, what is generally known as Hungarian music, though devoid of ornamentation in the first place, in the hands of the gipsies became the most ornate of known. This ornamentation, though meaningless, implies an aptitude for mechanical dexterity.

The desire of singers to display their vocal skill caused composers to write in a manner to satisfy their vanity and found expression in meaningless overornamentation. This cause, the love of display, accounts for the great number of embellishments which have at one time or another been in use. Fortunately, most of them have become obsolete and only those most suited to enrich musical thought have been retained.

In the realm of instrumental music, the application of strictly decorative devices had to wait upon the development of the respective instruments; and the early stages of that development came to us from the composers for the lute. Composers for the harpsichord, the clavichord and the harpsichord, were most ingenious in their use of ornaments to disguise the poor sustaining power of those instruments.

It is clear that in ornamentation, as in all other phases of the art of music, progress has been made from a blind groping from mere instinct, through successive stages, to the high plane it occupies in the music of Bach and Chopin. Passing over all that period of slow growth, it will be our object to give some general rules for the execution of the most common ornaments in use from the time of the classicists to the present time.

A Cosmopolitan Crew

SINCE MUSIC is a universal language, one should know the terms which are synonymous in various countries. As now used, we have the French word, *agrement* or *agrement*, the German, *manieren*, the quaint English word, *grace*, and the Italian, *abbellimenti*, all meaning ornaments. It is worthy of note that the French term, *agrement*, came into use because the French were the first to standardize the use of the various graces.

Those ornaments, which will be particularly treated, are the trill, the appoggiatura, the mordent and the trill.

The trill (trille, triller, shake or tremblement) is one of the earliest graces in use, and Grove says, "The chief and most frequent ornament of modern music, the trill is a grace which occurs in the regular and rapid alternation of a principal note with one usually a major or minor second, and is played with great rapidity. They take a part of the value of the main note and are seldom played before the beat or part of a beat to which they are attached. Goodrich says that, 'In modern works, especially since the advent of Chopin, the mordent is frequently to be considered as representing adventurous grace notes, whose value is taken from the previous, not from the principal note.' His argument is that this method of performance does not interfere with the melody note or the principal note. The modern sign of the trill is tr or merely tr . Other signs used in older music were X or tr . The rapidity with which the notes comprising the trill are played, or in other words, the number of notes composing it, will be determined both by the technical ability of the performer (though from a purely artistic standpoint this is not to be considered) and from the character and style of the music.

Indicates that closing notes are to be played—sometimes written out in the form of a turn. This device is more servile when the succeeding note rises than when it falls. Closing notes are played in the same speed with the next main note, and are usually connected with the next main note by the trill proper.

The Appoggiatura

THE APPOGGIATURA (appoggiatura, port de voix, vorschlag) is a grace note preceding the principal note; and it may be a step or a half-step below the note, or a half-step below it. The appoggiatura is sometimes called a leaning note, and may be either long or short. When short, the name *breve* or *prellatura* is given. When long, they are sometimes written up as large notes as a part of the text, and sometimes as small notes slurred

to the main note, which is written as if it retained its full value, whereas a portion of its time is taken in execution of the grace. It is only in the case of small notes, that confusion is apt to arise in the manner of their execution. The acciaccatura is written as a tiny note slurred to the principal one. A line is drawn through its stem, thus

Ex. 1

Ex. 2

Ex. 3

Ex. 4

Ex. 5

Ex. 6

Ex. 7

Ex. 8

Ex. 9

and as little time as possible is used in its execution. As now used, the long appoggiatura is somewhat variable, but the general rule is to give it one-half the value of an undotted note and two-thirds the value of one that is dotted. Often the exact time to be given it is indicated by the grace itself, which must be subtracted from the time of the main note. If the next note is one of the same pitch, the appoggiatura takes all its value and is carried to the next strong portamento.

The Mordent

A SIMPLE or single mordent (*beiser*, *a fine*, *mordente*) consists of three notes, the upper or auxiliary note occurring but once; while in the double or long mordent it appears twice or oftener. Both kinds begin and end with the principal note and are played with great rapidity. They take a part of the value of the main note and are seldom played before the beat or part of a beat to which they are attached. Goodrich says that, "In modern works, especially since the advent of Chopin, the mordent is frequently to be considered as representing adventurous grace notes, whose value is taken from the previous, not from the principal note." His argument is that this method of performance does not interfere with the melody note or the principal note. The modern sign of the mordent is tr or merely tr . Other signs used in older music were X or tr . The rapidity with which the notes comprising the trill are played, or in other words, the number of notes composing it, will be determined both by the technical ability of the performer (though from a purely artistic standpoint this is not to be considered) and from the character and style of the music.

Indicates that closing notes are to be played—sometimes written out in the form of a turn. This device is more servile when the succeeding note rises than when it falls. Closing notes are played in the same speed with the next main note, and are usually connected with the next main note by the trill proper.

The Appoggiatura

THE APPOGGIATURA (appoggiatura, port de voix, vorschlag) is a grace note preceding the principal note; and it may be a step or a half-step below the note, or a half-step below it. The appoggiatura is sometimes called a leaning note, and may be either long or short. When short, the name *breve* or *prellatura* is given. When long, they are sometimes written up as large notes as a part of the text, and sometimes as small notes slurred

to the main note, which is written as if it retained its full value, whereas a portion of its time is taken in execution of the grace. It is only in the case of small notes, that confusion is apt to arise in the manner of their execution. The acciaccatura is written as a tiny note slurred to the principal one. A line is drawn through its stem, thus

(a) If over a long note; if in slow tempo or before a rest;

(b) If over a short note or in quick time;

(c) If, however, the principal note is followed by another of the same pitch, the turn begins on the main note.

(a) If a turn follows a dotted note and the next note is a single unaccented one filling out the measure, the value of the dotted note is divided into thirds and the principal note played on the first third, three notes of the turn on the second and the principal note again on the third.

(b) If the dotted note be a short one or if the time be rapid, the same rule may apply, or a group of four equal notes to the value of the simple note (without dot) followed by the principal note to the value of the dot may be played.

(c) Turns after long dotted notes, except as mentioned under "a," are played the same as when they follow an ordinary note, that is, of four equal notes.

(d) If a turn is placed over the opening note of a phrase, it is

(Continued on Page 94)

Memorybook Pages of a Musical Pilgrim

Presenting Messages and Music From Many States

By Aletha M. Bonner

"I HEAR AMERICA SINGING"

IN NEW ENGLAND

"My country, 'tis of thee,
Sweet land of Liberty,
Of thee I sing!

Land where our fathers died,
Land of the Pilgrim's pride,
From every mountain side,
Let Freedom ring!

—Samuel F. Smith.

AS EVERY American knows, the immediate cause of the settlement of this great land of the Americas was a profound desire in the hearts of our forefathers for personal religious liberty; that is, freedom to live and worship according to the dictates of a Conscience rather than a King.

And urged by such a desire they put their purpose of freedom into practice and crossed the wide Atlantic; here to enter into mutual covenant: "to enact, constitute, and frame just and equal laws, ordinances, acts, constitutions, and offices"—to which they pledged "all due submission and obedience."

Founded, then, on the principles of deep and conscientious conviction, it followed that the early members of the young nation should stress the religious motive. It might be also added that the history of American Music, for nearly two centuries

after the landing of the Pilgrim Fathers, was largely the story of Palomedy in its various forms.

To "Palm-singing New England" belong the honors of publishing the first book printed in the American Colonies—a music volume—which adds still greater luster to this accomplishment. The *Bay Psalm Book* was the title of this treasured tome, which was published in 1640, at Cambridge, Massachusetts.

It was to see a copy of this famed old book (only a few of the original editions are now in existence) that the writer journeyed to the Public Library of Boston, the first city visited in these musical pilgrimages in America. And here, on glass-guarded display, was the priceless volume, together with other treasured music pages of storied fame, such as, time-worn sheets of spirit and harpsichord "Selections"; for, despite the opposition of certain of the sterner-minded Puritans, musical instruments were in time introduced into Colonial life.

An advertisement appearing in the *Boston News Letter* of 1716 mentions, reads:

"Note, Note, Any person may have all instruments of music mended. Harpsichords, Virginals, and Spinets struck

and tuned at reasonable rate and likewise may be taught to play upon instruments above mentioned."

It was in historic Boston that the first Singing School was opened in Brattle Street Church, in 1800; and, at the old State House of the capital city, the original organ upon which Oliver Holden harmonized the world-loved *Coronation* is on display.

This quaint and highly revered State House was in 1789 the scene of an inspiring musical event. The festive occasion was a visit of General George Washington, then President of the United States; and here, under a triumphal arch, Holden's choir, "The Independent Musical Society," burst forth in an ode of praise to the honored guest:

Great Washington, the Hero comes:
Each heart exulting hears the sound.
Now in full chorus burst the song,
And shout the deeds of Washington!

Boston has been called the "City of Musical Events," and rightly named; for, in connection with the first festival already mentioned, her musical past includes such initial items as:

The first Pipe Organ in New England, 1713.
The first pipe organ built in New England, 1745-6.

The first Orchestra organized in New England.
The first great Oratorio Society in America, "The Handel and Haydn Society," 1815.

These, and other noted first-formations features emphasize the practical and popular interest taken by the citizenry of Boston in musical art.

The city was the birthplace of many famous early musicians, including William Billings (1746-1800); Oliver Holden (1765-1844); Lowell Mason (1792-1872); and later-century contemporaries, William Mason (1829-1908); George P. Upson (1833-1919); Benjamin J. Lang (1837-1909); Alice Fletcher (1845-1923); Louis C. Elson (1848-1920); and many others.

From this "cradle of culture," as Boston is sometimes called, we travelled down the valley of the broad Connecticut—a river which rises in New Hampshire, forms a boundary line for Vermont, and flows southward through Massachusetts and Connecticut into Long Island Sound.

(Continued on Page 94)

Why Counterpoint?

By William Benbow

MANY STUDENTS are asking this question, especially those specializing in piano. And the next question they ask is, "What difference will it make in my playing?"

The answer is, "You will see more and hear more, and consequently you should express that much more in your interpretation." The aesthetic would say that it will sensitize and stimulate your aesthetic power of apprehension and appreciation. Remember the classic instance of the man observing Turner painting a seascape. He said, "Mr. Turner, I've seen all my life at the seaside, but I've never seen anything like that." To which Turner answered quietly, "Don't you wish you could?"

Almost any one of us would object to being called an ape. Yet Robert Louis Stevenson, speaking of his technique of acquiring literary skill, characterized himself as a "sedulous ape." He studied and carefully analyzed the styles of different writers in different centuries, and then he "imitated" them "sedulously" in order to sense their distinctive characteristics of diction, vocabulary, syntax, and treatment. The real value of those disciplinary exercises lay in the concurrent sensitization of his esthetic and critical faculties. It empowered him to discern, discriminate, appraise, and enjoy the essential art values. And may we stress the fact that this sort of culture would have accrued to Robert Louis Stevenson, even if he had not written a single essay or novel.

Athletic versus Aesthetic

SO, EARNEST STUDENT, do not be dismayed by the seemingly pedantic and austere aspects of counterpoint. Rid yourself of such an ascetic complex, and submit to the beneficent athletic discipline with which this study will empower you. Most of us do not know how short-lived we are.

For a practical test of musical short-sightedness, take the first few measures of one of the best known tunes in the world, *Onward, Christian Soldiers*. Although millions have heard and played it repeatedly, we would venture to guess that not one in a hundred has heard or seen the interesting contrast between the first phrase (measures 1 and 2) and the third phrase (measures 5 and 6). The student who his attention has been called to that, will say at once, "Why yes, the soprano sings the same phrase in measure 5 and 6 that the tenor has sung in measures 1 and 2," and will stop at that. Asked to look again more closely, he will finally see that the tenor of measures 5 and 6 is the same as the soprano of measures 1 and 2. "Is that all?" you ask. He looks again and sees how "ladies and gentlemen change" positions in the four voices.

A Contrapuntal Surprise

WHEN IT is explained that what he is seeing and hearing is a bit of that horridous ogre, "simple counterpoint," he feels like the character in Molière's play who considered himself highly complimented when told that he had been "speaking in rhyme" all his life.

Now that we have started "seeing things," let us proceed to compare the musical interest of these four variants of the first phrase:



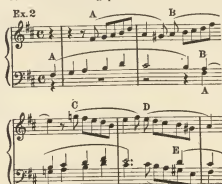
A has no melodic interest. In B the tenor has more interest than any other voice. In C both the bass and the tenor have a tune of their own. D has three points of interest:

1. All three lower voices have a melody of their own.
2. There is more contrast in time values in different voices.
3. Here there is a sequence in the Alto.

A Question of Costume

SCOTTISH HIGHLANDER had twin sons, one of whom hid at the native hearth and hearth, the other going to Edinburgh and becoming a priest. Here they come arm-in-arm toward you. How will you distinguish them? Did I hear you say, "Kilts"? Well, just so, counterpoint is musical costumery. We may dress a familiar melody in the staid habiliments of a monk, or we may trick him out as a clown.

The treatment of a familiar tune will naturally arouse more interest than a text-book cantus. The tune to *When Morning Glides the Skies*, in all our hymnals, will serve as a starting point.



We begin at A, with the melody in the tenor. The soprano imitates it by "diminution" (by notes of half the original value), followed at once by the B phrase which anticipates the regular B phrase of the tenor. The C phrase inverts the A phrase, and is followed by D, which inverts the B phrase in both soprano and bass, while the tenor begins the third phrase of the melody at E.

Our next venture will be like a play at tennis, in which the net will be a phrase or two of *Drink to Me Only With Thine Eyes*. Back and forth over this net we will handy the short scale run serving as our ball.



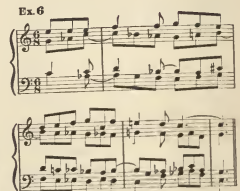
Perhaps we can amuse ourselves by trying to combine the themes of Nos. 2 and 3. We shall ask the bass to sing the melody, and the tenor will try to cheer him with friendly banter, using the B phrase from No. 2. Soprano and alto will imitate him. In the second measure the tenor even turns a somersault.



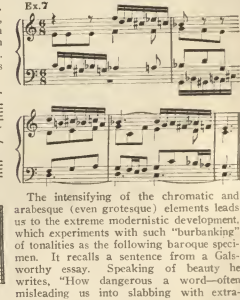
When a person faints, his bodily motions and his speech (and his relatives) are held in suspense. Our song synchronization means fainting. So a syncopated note loses motion just at the point where we expect it to come down on the accent, and we are held in suspense until it moves again. In the following example notice the suspension in the soprano, with the tenor and then the bass copying that figure.



Proceeding to more complex possibilities, we now introduce chromatic progressions, at the same time endeavoring to maintain independent melodic interest in every voice, for that is the essence of counterpoint.



We may borrow from nature or architecture all sorts of patterns with which to weave our contrapuntal vines around the trellis of our original melody. From an elm leaf we shall take the serrate or saw-tooth pattern for our next attempt, for a string quartet.



The intensifying of the chromatic and arabesque (even grotesque) elements leads us to the extreme modernistic development, which experiments with such "dubanking" of tonalities as the following baroque specimen. It recalls a sentence from a Galilei worthy essay. Speaking of beauty he writes, "How dangerous a word—often misleading us into slabbing with extraneous floridities."



The present day futurist might claim to justify such "horridities" by saying that this is a bit of baroqueism, in which the alto sings the song to his beloved "Celia," while the soprano is given to the flute, the bass (Continued on Page 677)

The Most Amazing Romance in Musical History

By Nicholas Slonimsky

New and interesting revelations of Tchaikovsky's extraordinary love affair with a devoted admirer he never met

PART II

NADEJDA Filaretovna von Meck was Tchaikovsky's good angel. But the picture would be incomplete if, beside the angel, there had not lurked a demon. That demon was Tchaikovsky's nominal wife, Antonina Ivanovna Milyukova. Their romance started trivially. The young woman admired him from afar, wrote him letters, as a young romantic musically-inclined girl (at one time she attended the Moscow Conservatory) would write to an idolized hero of her dreams. Two of her letters, dated May 1877, have been preserved in the archives of the Tchaikovsky Museum at Klin.

She wrote:

"Wherever I am, I cannot forget you or stop loving you. What I like in you, I will find in no other man; I would not even look at another man after you. Yet, only a week ago I had to listen to protestations of a man who has learned to love me from my school days and has remained faithful for five years. It was as painful to listen to him as it must be painful to read my letters having nothing encouraging to say in reply, when, even with the best of intentions, you are unable to show anything but complete indifference."

In her second letter, Antonina Ivanovna writes in the same vein:

"Having read your letter, I felt I loved you twice as much. Perhaps, if you were perfect itself, I would have remained indifferent to you. There is no defect that would force me to renounce my love for you. This is not a momentary infatuation, but a sentiment that has been growing for a long time, and I could not destroy it even if I wanted to. I dare assure you that I am an honest and decent girl, in the full sense of the word, and that I have nothing to conceal from you. My first kiss will be for you, and for no one else. Do not try to discourage me concerning your qualities, because it will be a waste of time. I cannot live without you. Perhaps I will kill myself. Then, let me look at you, and kiss you so that even in the other world I should remember this kiss."

Tchaikovsky's letters to Antonina Ivanovna have not come to us, but we have his letter to Madame von Meck, which states his reasons for the marriage. The letter is dated, Moscow, July 3, 1877, three days before the wedding ceremony, only a few months after the beginning of his correspondence with Madame von Meck.

"In the first place I must tell you that I, most unexpectedly, have become a bridegroom. This is how it happened. A short

time ago I received a letter from a girl whom I had met and known before. From this letter I learned that she had for a long time honored me with her love. The letter was written so sincerely, so warmly, that I decided to answer it. Although my reply did not give my correspondent any hope, we continued our correspondence.

"The outcome of it all was that I agreed to pay her a visit. Why did I do it? Now, I believe that the power of fate drove me to this girl. During our meeting I explained to her that I nurtured for her a sentiment no more tender than that of mere friendship.

"After I left, I realized the folly of my action. If I am not in love with her, if I cannot reciprocate her sentiments, why should I go to see her, and what may be the end of it all? From her subsequent letter, I concluded that, if having gone so far, I should suddenly turn away from her, it would make her wretchedly unhappy and drive her to a tragic end. Thus, I was confronted with a perplexing dilemma; either to save my freedom and let her perish (perhaps it was beyond all measure) or to marry. I could not but select the latter alternative. In this, I was supported by the fact that my eighty-two-year-old father, and all my friends and relations want to see me married."

"So, one fine day, I took myself to my future spouse, and told her candidly that while I could not love her, I would be her faithful and grateful friend. I described my temperament, my irritability, unevenness of moods, my shyness of people, my nervousness, all in minute detail. After that, I asked her if she would be my wife. The reply was naturally in the affirmative. I cannot express in words the torments through which I passed the first few days after this. It is not difficult to understand why. At the age of thirty-seven, possessing of course no pathos for matrimony, to be reduced by the force of circumstances to the status of a bridegroom, and at that, a bridegroom not in the least enamored with his fiancée—very painful.

"Now I will say a few words about my future wife. Her name is Antonina Ivanovna Milyukova. She is twenty-eight years of age. She is rather attractive, but her reputation is spotless. She is poor, moderately intelligent; she seems very kind-hearted and is capable of unlimited devotion. One of these days our marriage will take place. What will happen next, I do not know."

After the marriage, he wrote to Madame von Meck:

"I began to think of death eagerly, passionately. Death seemed the only way out, but violent self-destruction would be out of the question.

"I must tell you that I am deeply attached to some of my relations, to my sister, two brothers and my father. Should I decide on suicide and carry out my decision, it would strike them a death blow. There are many other people, there are several dear friends, whose affection and



TCHAIKOVSKY AT HIS HOME IN ST. PETERSBURG

Kiev, August 9, 1877.

Nadejda Filaretovna von Meck. Here is a brief history of what I have had to live through since July 18; that is, from the day of my wedding.

I wrote you already that I married not because of my heart's desire but yielding to an inconceivable chain of circumstances, leading inexorably to a most difficult dilemma. I had in doubt between turning away from a young woman whose affection for me I had so carefully encouraged, or marrying her. I chose the latter. But after the ceremony, when I found myself alone with my wife, I suddenly realized that I had not for her even a simple feeling of friendship; worse than that, that she is hateful to me in the fullest sense of the word.

"I realized that I, or at least my music, was doomed to perdition. My future appeared to me as a hideable half-existence, an unbearable comedy. My wife is not guilty of anything; she never intended to drive me to matrimony. Consequently it could be base and cruel to tell her that I have no love for her, that I regard her as an intolerable burden. The only way out was to dissimulate. But to go on pretending as long as I live is the greatest of ordeals. I sank into profound despair, which is all the more horrible, since there is no one near me who could comfort and encourage me, began to think of death eagerly, passionately. Death seemed the only way out, but violent self-destruction would be out of the question.

"I must tell you that I am deeply attached to some of my relations, to my sister, two brothers and my father. Should I decide on suicide and carry out my decision, it would strike them a death blow. There are many other people, there are several dear friends, whose affection and

friendship attaches me to life. Besides, I have the weakness (if it may be called a weakness) to love life, love my work, love my future successes. I have not yet said all that I want to say before I die. Since death does not take me, what am I to do?"

He wrote to his brothers much more frankly:

"I would be a liar if I would try to assure you that I am completely happy, that I am accustomed to my new situation, and so on. After the terrible day of July 19th (the day of the wedding), after all this interminable moral torture, one cannot easily recover. The most encouraging thing is that my wife does not understand my unhappy state. Now, and all the time, she has an air of satisfaction and contentment. She is not difficult. She agrees to anything and is satisfied with anything.

"We had talked over things, and our relationship is clearly determined. She consents and will never complain. All she needs is to tend me and take care of me. I have full liberty of action. As soon as we get accustomed to each other, she will not hamper me in anything. She is very limited, and this is a good thing. An intelligent woman would frighten me. With this woman, I feel such superiority that there can be no fear."

On July 23, 1877, Tchaikovsky wrote to his brother Anatol:

"I live through a really difficult period of my life. However, I feel that little by little I get accustomed to my new status. It would be horrid to deceive my wife. So I told her beforehand that she could count on my brotherly love only. Physically, my wife is absolutely repulsive to me."

The state of mind and body of Tchaikovsky while in Moscow is shown in the

following incident which he related to a friend:

"My weather was cold and nasty, and there was frost at night. On one of such nights I went to the deserted shore of the Moskva River, and the idea came to my mind to catch a few colds. Unhappily, I stepped into the water up to the waist, and I stayed in the water as long as I could endure the cramps in my body. I came out of the river with a firm conviction that I would certainly die of pneumonia or some other disease. But my constitution proved to be so strong that this icy bath passed without consequences. I did not try again but felt that I could not go on like any longer. I wrote to my brother Anatol, asking him to send me a felicitous telegram denouncing an urgent trip to St. Petersburg. This he did without delay. I recall little about my joys in St. Petersburg. I remember terrible fits of nerves."

He did not return to Moscow and to his wife. He went abroad. To Madame von Meck he wrote from Calais, Switzerland, on October 20, 1877:

"I spent two weeks with my wife in Moscow. Those two weeks were a series of the most execrable moral trials. I felt at once that I could not love her. I could not get accustomed to her. I was in despair. I sought death; I believed it was the only way out. I had fits of insanity during which my soul was filled with such anguish and despair that I felt that I could have choked her to death. My conservatory work and my home work became impossible. I was losing my mind. Yet, I could blame no one except myself."

"My lack of character, my weakness, my little practical sense, my childlike silliness are responsible for this. At the same time, I received a telegram from my brother, informing me that, in connection with the renewal of performance of my opera, I was necessary that I should go to St. Petersburg. Mad with happiness that I could get out of this hell of perfidy, falsehood and hypocrisy, I wrote to my brother. When I saw my brother, all that was pent up in my soul during the two endless weeks burst out. My brother went to Moscow, had a talk with my wife and arranged that he would take me abroad, and my wife would go to Odessa so that no one should know anything about it."

In conclusion, he asked Nadezhda Filaretovna to let him know how she felt. Madame von Meck answered in her typical fashion: "Dear Piotr Il'yich, why do you hurt my feelings by worrying about your finances? I am not your friend! You know how many happy hours you have given me, how deeply grateful I am to you for that, how necessary you are to me, how keenly I desire you to be so that you were created for; consequently, I am doing nothing for you, but all for myself. By tormenting yourself, you spoil my happiness in taking care of you, as if showing that I am not a friend. Why do you do it? It hurts me so. . . . If I should need something, you would get it for me, would you not? So we are quits, and now, please, Piotr Il'yich, do not interfere with my management of your affairs."

Chalkovsky's gratitude was without end. With Madame von Meck's unlimited resources, he felt safe. He went to Italy. He was still boiling with rage against his wife, who kept him virilic letters. He wrote to Modest on November 7, 1877:

"Her last letter is remarkable in that from a sheep she is transformed into a cold, sly and treacherous cat. According to her, I am a deceiver who married her in order to shield myself against scandal. She is terrified at my shameful perversity, etc., etc. What filth! But the devil take her!"

A curious document, illustrating Chalkovsky's mental distress at that period, is preserved at the Museum at Kljin. It is a book of Tragedies of Euripides, in a Latin translation, published in 1591, bearing an

inscription in Tchaikovsky's handwriting: "Stolen on December 15, 1877 by Piotr Chalkovsky, court councillor and conservatory professor, from the Library of the Palace of the Doges in Venice."

Yet, such is the paradox of genius that at the same time, during the most harrowing period of his personal life, Tchaikovsky composed his finest creations, the "Fourth Symphony" and the opera, "Eugene Onegin." A letter from Venice to his brother, dated Dec. 24, 1877, reads:

"Only thanks to the monotonous existence in Venice and absence of all distraction could I work with such perseverance and determination. When I am at 'Eugene Onegin,' I do not feel the same satisfaction as in writing the symphony. I am writing the opera in the same way, it may be worse while, or it may not. The symphony is different: I write it in clear conviction that it is an unusual work, and the most perfect in form of all my previous writings."

When a divorce seemed imperative, Madame von Meck wrote Tchaikovsky:

"Moscow, Feb. 24, 1878. . . . I am terribly worried and perturbed that you are being annoyed. Unfortunately, I could think of no other means to remedy this situation, except through indifference and patience, for it is not likely that she would agree to a divorce, unless she finds another man who would be willing to marry her. If this is the case, why not offer her a sum of money as advance payment for the divorce? You did not say how much, ten thousand rubles? It may be that she will consent to give you a divorce on this condition. I am sure. Please try, my good friend. I do want to see you protected against annoyance."

Tchaikovsky replied from Calais, in Switzerland:

"Calais, March 10, 1878. . . . I will now answer, my dear Nadezhda Filaretovna, your questions concerning my necessary that I should go to St. Petersburg. Mad with happiness that I could get out of this hell of perfidy, falsehood and hypocrisy, I wrote to my brother. When I saw my brother, all that was pent up in my soul during the two endless weeks burst out. My brother went to Moscow, had a talk with my wife and arranged that he would take me abroad, and my wife would go to Odessa so that no one should know anything about it."

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RECORDS AND RADIO

By Peter Hugh Reed

THE "Trio" by Bach, which the Italian Trio performs on discs 8718-11, from the "Musical Offerings," is a celebrated tribute to Frederick the Great.

The story goes that Frederick, who was a noted flutist, gave to playing in chamber concerts almost every evening, when he used to play a concerto one night, when one of his courtiers, a stranger, who had just arrived at the castle, discovered Bach's name among the travelers, Frederick in great agitation sent for Bach the opera in the castle, it may be worse while, or it may not. The symphony is different: I write it in clear conviction that it is an unusual work, and the most perfect in form of all my previous writings."

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BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Problems in Arranging for the Concert Band

By Dan Trinn

THE BAND WAS at first organized only for playing military and dance music. Both of these types of band call for loud playing.

It was only toward the beginning of the twentieth century that bands began to present concert music. The modern concert band is hindered by tradition. Ideals of instrumentation still lean towards the military. This is needless in the present day, because practically all of the high schools and colleges that have band work, now have several organizations. One is definitely a concert organization and the others do the military or marching end of the work.

Yet the concert band retains the excess of brasses needed in the outdoor playing, but superfluous for finer symphonic music. Almost invariably three or three trombones are used on each part. Many of the fine bands have four cornets on a part. What need is there for this army of brass players? Three trombones are sufficient for almost any concert band, and at the most, four cornets can supply enough for soprano brass as an organization.

Red chairs are as yet incomplete. A band director is quite proud to have a large group of soprano clarinets. Does he think about the lower woodwinds? Bands have been slow to add changes in instrumentation. Such changes are necessary if finer results are to be obtained.

There has been very little attempt on the part of arrangers for band to specify how many as well as what instruments were to play the parts. In fact, they have even tried to arrange the music so that any combination of wind instrumentalists may play it. Quite naturally, a composition played by a band with twelve clarinets and six cornets sounds different from the same piece played by a band using six clarinets and twelve cornets. The most outstanding attempt to set a standard of instrumentation for band is that proposed by the American Bandmasters Association, which they recommend to all composers for band. Since this is a problem in arrangement, not in composition, the student must solve the problem of selecting the most suitable instrumentation.

Hence the student arranger really has two problems instead of one. He must determine what combination of instruments will be best suited to the composition, and then arrange the selection for a specific group.

Instrumentation

IT IS NECESSARY to consider the orchestra and the effects produced by the orchestra in order to arrange music so that a band will be a satisfactory medium of expression.

In "Phigeneia in Aulis," by Gluck, the orchestra, as set up by Wagner, consists of 2 Flutes, 2 Oboes, 2 Clarinets, 3 Bassoons, 4 Horns, 3 Trumpets, Trombones, and the usual strings. Since Wagner was accustomed to a rather large orchestra, this probably meant 18 Violins II, 16 Violins II,

14 Violas, 12 Violoncellos, and 10 Doublebasses.

The usual band arrangement would give these string parts at various times to any and all of the wind instruments. The orchestral wind parts would be partially retained. The others would be given to another instrument. To illustrate this, the student wishes to cite an example from "Rhinoceros Overture." Wagner is noted for the use of tone color effects. This calls for exact use of the woodwinds. In the passage beginning on measure 7 of the score, Wagner writes for 2 Flutes, 2 Oboes, 2 Clarinets, 1 Bassoon and 1 Horn. In the band score the first Flute part of the orchestra score is retained for the Flute. The Flute II part of the orchestra is omitted. The Oboe I of the orchestra part is given to the E-flat Clarinet. The Oboe II part is carried for one measure by the band Oboe which then finishes the passage on the Oboe I part. Otherwise Oboe II is omitted. The Clarinet I part of the orchestra is given to the Solo Clarinets. This is usually a large group in the band and since no instructions for a reduced section are given, it is likely that this part will be overbalanced. The Clarinet II part is given to the band Clarinet II section which probably will result in their being overbalanced as the Solo Clarinets were. The Bassoon part is given to the Baritone while the band Bassoon rests. The Horn part, strangely enough, is given to the Horn. In addition to these atrocities, the arranger invents a melodic line not existing in the Wagner score and gives it to a large section of Clarinet II players. After reading the score, this badly arranged passage, no doubt other instances similar to it will occur to the reader.

Probably a worse evil than this pointless trading of parts is the lack of homogeneity of the groups playing the string parts. In

the orchestra there is a thoroughly blending string family. They are all instruments with the same sound characteristics. The harmonic series is complete for each instrument, giving the sequence of one, two, three, four, and so on.

The Clarinet is the principal substitute for strings in the band arrangement. The Clarinet is out of the same harmonic sequence as the strings, having one, three, five, seven, and so on. This would not be so serious a drawback if the Clarinets as a unit produced the entire range of string effects in the band. By this the student implies that the Clarinets should give the balance of tone effect, supported by a brass group (to be discussed later), of the 70 string players in the orchestra. In present day bands only the Violin and occasionally the Viola parts are thus represented. The E-flat and E-flat Saxophones (Bass) are not so useful here because of their unwieldy nature. Hence the use of the Contrabass Saxophone is suggested. It easily spans all of the lower and middle of the upper register of the Doublebass part. With the use of the double reed instead of the Saxophone multiplex, it is possible to obtain a flexible bass which is easily handled technically and which has a somewhat more brilliant tone, due to the brass tubing, than the other woodwind bases. The tone in a blended combination gives the same vibrant sonority as the Doublebass.

The difference in construction of all of these instruments produces a mixed set of harmonics. The Saxophones and Sarrusophones are octave changing and produce two different harmonics in two parts. Since these are different from the Clarinets, it is recommended that the larger part of the group playing the lower string parts be Clarinets, which will be incorporated together in tone color, and the lesser part be Saxophones and Sarrusophones which improve the tone quality and add range and volume.

This gives a revised list following: 8 Clarinets I, 8 Clarinets II, 4 Alto Clarinets, 2 Alto Saxophones, 4 Bass Clarinets, 1 Tenor Saxophone, 1 Baritone Saxophone, 4 Contrabass Clarinets, and 2 Contrabass Sarrusophones.

Adding Power

SINCE IT IS necessary to have more power at times than the aforementioned group of reed players can produce, some brass players should augment them. In the band there is a clear brass family of Trumpets and Trombones which tend to give great prominence to certain overtones in the covered brass family of Cornets, Trombones, and E-flat Trombones. (Continued on Page 679)

SEVENTH REGIMENT NATIONAL GUARDS BAND IN PARIS

NOVEMBER, 1935

A Monthly Etude Feature
of practical value,
by an eminent
Specialist

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By Dr. John Thompson

Analysis of Piano Music
appearing in
the Music Section
of this Issue

SPANISH DANCE
By GUSTAV LAZARUS

This little Lazarus offering has the educational qualities which teachers are always delighted to find in a composition. The right hand has the mordent figure in the form of triplets. The right hand also has several examples of repeated notes, measures 3, 15, 16, 17, 21, 25, and so on, which should be played with finger-plucking *staccato*. In the left hand are many instances of the sustained bass note, as well as the quite interesting phrasing effects in measures 39, 40, and 41.

The matter of rhythm is certainly of importance in playing this piece. Accents well marked and *staccato* sharply pointed will help much to establish the rhythmic outline upon which it depends for its Spanish flavor.

The tempo is moderately fast and holds fairly even throughout. There is nothing in the least complex about this little number. It is charming and simple and would make an excellent addition to the average pupil's recital repertoire.

ARMISTICE DAY
By EVANGELINE LEHMAN

One senses the excitement and flag waving of Armistice Day in this contribution by Evangeline Lehman.

The opening motif has for its subject a fragment from *The Star Spangled Banner*. Following this an arpeggio leads into a phrase from the French National Anthem, the *Marseillaise*. But the Armistice Day Parade begins, in strict march time, the drums of the band being heard in the roll of the grace notes in the left hand. The second section is in two-four rhythm and here are heard the trumpets announcing the approach of victory. Begin this section quietly and let it grow in volume as the cavalry draws near. After this short section the parade motif is again asserted and builds to *fortissimo* as the procession passes under the Arc de Triomphe. The piece ends on a passage in sixteenth notes (buge calls) and the final high note in the right hand, preceded by a roll of three grace notes suggestive of the piping of rifles.

A WOODLAND FROLIC
By GEORGE HAMER

The first section of this composition consists of finger legato passages built on the five-finger group and the scale divided between the hands. It is taken at fairly fast tempo, and *forte*. The *staccato* quarters interspersed between the *legato* passages should be clipped off sharply and accented exactly as marked.

The second section is in D Major and consists of chords for the most part. Play these with *fore-arm* attack.

Note that the melody is taken over by the left hand in measures 19, 20, 23, 24, 27, 28, 31, and 32. Here again phrasing and accents are important and must be observed. Give this music a cheerful, merry rendition interspersed between the *legato* passages and the second theme go back to the beginning and play to *Fine*.

THE CHINESE LAUNDRYMAN
By WALTER WALLACE SMITH

Pieces of Oriental inspiration usually have great appeal for imaginative young pianists. Here is a whimsical one the title of which suggests the antics of a clowning Chinese laundry man. The opening section swings along in the approved Western conception of the Chinese method

of writing music, against a *staccato* bass. The second section is somewhat quieter in vein, and suggests perhaps John Chinaman singing contentedly at his work.

After a short interlude the first theme is heard again and leads into a new theme in *staccato* eighth notes for both hands. Be sure to observe the accents as marked in this piece. Wrist *staccato* is strongly recommended. To be effective this piece will have to be played up to tempo.

EVENING MELODY
By VICTOR RENTON

In this little Nocturne the left hand carries the melody throughout the first section. The right hand should not at any point over-top the melody and one should summon one's very best singing tone. Call to mind a singer and accompanist and play each hand accordingly. The left hand requires deep pressure touch while the right-hand chords should be accorded a more shallow touch in order that the tone may be kept "thin." The tempo for this section is *Andantino*. The second theme is in A minor and is taken this time by the right hand in the soprano line. The tempo increases somewhat in this section, marked *piu mosso*, and the tone is also bigger than that used in the first theme.

The entire piece is to be played with expression and sentiment. The pedal is to be used with care so as to provide as much *sostenuto* as possible without blurring.

JUNE CAPRICE
By SEYMOUR KING

This caprice calls heavily upon the resources of the average pianist in the matter of touch. It begins *allegretto gracioso* (light and lively) over the accompaning melody in the upper voice of the right hand. This theme should be played with wrist *staccato*, the short groups in thirds and sixths should be clearly and distinctly but at the same time quietly.

Beginning at measure 5 make certain that the melody in the soprano sings out the left supplies the bass and reaches over the right hand to fill in the upper accompanying chords. At the end of this section a return is made to the original theme, D.C., and the piece ends to *Fine*.

A LONELY BIRD
By LEO SIMMONS

Here is a short piece brimful of value for pianists. It is tuneful enough to win in its own right a place upon the program of the pupils' recital and in the hands of the young performer will acquire helps to real pianism. The little groups in thirty-second notes are quite a novelty in the program of the young pianist. Pupils should be taught to master the five-finger roll before beginning to study this piece. The groups are rolled into the fourth of the eighth notes and then off sharply at the end. There follows a short, phrased group which should be played *legato*, very lightly however, in order to rest the hand. The final section of this piece makes an interesting study in rhythmic patterns for teachers who are con-

cerned to have their pupils understand musical form—a very important requirement in intelligent interpretation. The same patterns persist through the entire piece and it is strongly recommended that this number be included in teaching *repetitive* studies.

THE ASRA
By RUBINSTEIN-LIEST

What an interesting composition is this! Two of the greatest geniuses of the keyboard have had a distinct part in the making of it. There is no disputing the fact that Liszt and Rubinstein are gigantic figures in the pianistic world. How interesting to find these great technicians taking pleasure and interest in the simpler forms of music! Perhaps this contains the seed of a lesson for young pianists who look upon technical display as the acme of piano playing.

The *Asra* was written as a song by Rubinstein using the poem of Heinrich Heine, the "German Shakespeare," as a setting. The oriental flavor of the melody is unmistakable. The song so impressed Liszt that he later made a piano transcription of this number.

Do not fail to read Mr. Austin Roy Keller's detailed analysis of this piece in the current *ETUDE*.

LARGHETTO
By MOZART-SCHÜTT

Edward Schütt was won many friends through his original compositions as well as by his many clever arrangements. He possesses a style that is individual and it is interesting to see how he has submerged this style so as not to encroach upon the original atmosphere of the Mozart air in his arrangement of this *Larghetto* from the "Clarinet Quintet."

After a short eight-measure introduction, the melody begins in the upper voice of the right hand and flows thereafter in a manner typically Mozartian. The music has all the grace, clarity and purity associated with Mozart airs and the arranger has wisely preserved a simple broken-chord accompaniment as its support.

Play the melody so that it is sustained, *legato*, and not too big in tonal quality. Play it expressively but simply. The secret of playing Mozart lies in preserving simplicity and at the same time keeping the music alive and colorful.

The little passages in thirty-seconds as well as the measures in triplets (35 to 37) should be played with shallow touch over the tops of the keys in order to imitate as closely as possible the harpsichord of Mozart's day. If given the benefit of the modern piano with its vastly richer resources, these passages become too thick and lose the sparkle so necessary to their full beauty. This edition is very well edited and if the marks of expression and phrasing are followed faithfully the result should approximate the interpretation Mr. Schütt had in mind.

A JOOLY TUNE
By WALTER A. JOHNSON

This brief (about Grade One-and-a-half) presents an opportunity for the study of harmony patterns. The left hand consists of the eighth notes and tonic chords throughout except for the tonic chords at the very end. These, as they progress from subdominant to tonic suggest the melody in the right hand. Pupils should learn to recognize harmony patterns and these, together with melody patterns, should

rhythmical patterns, are of the greatest aid in sight reading, memorizing and general musicianship. Many of the measures of the right hand in a *Jolly Tune* give practice in alternating double notes with single notes. The marks of dynamics are clearly indicated as are accents and *ritardando* marks so that there should be no difficulty in the matter of interpretation.

COASTING PARTY
By HESTER LORENA DUNN

This little tune, as may be readily seen, is built on the scale figure. The four line verse, printed at the top is very clever in that it shows exactly how this piece should be studied. First of all the scale is divided between the hands—four fingers in each hand being used. This procedure avoids the necessity of passing the thumb under and the hand over. It also divides the scale into tetrachords. The scale analysis is for scale analysis to those teachers who teach the construction of scales of tetrachords. Tetrachord, as we all know is a name given to four notes arranged in alphabetical order. The major tetrachord is a group of four notes with a half step between the third and fourth. Two tetrachords (a whole tone apart) form the major scale. When the scale is divided between the hands as in this example, each hand plays a tetrachord and the scale figures ascend and descend, making an ideal exercise. As soon as pupils learn to construct a scale they should be given pieces in which the scale appears as melody.

Understand this training them to look upon the scale as an interesting musical pattern and not merely a form of technical exercise.

Wise teachers have many such numbers as this in their teaching repertory.

A DARK SECRET
By J. LILIAN VAN DYKE

In *A Dark Secret* the melody is carried in the left hand for the most part. The first theme is written in two-note phrases and it is noted that the tempo and character should be used by the hand and arm. The first theme is in A minor, the right hand supplying the accompaniment on tonic and dominant chords. It should be played with a certain air of mystery in keeping with the title. The *sforzando* chords in measures 9 and 11 should not be overlooked. These *fore-arm* attacks are in short groups and should stand out distinctly as the rest of the theme is *pianissimo*.

The second section of the piece begins with a phrase marked *mezzo forte*. This is answered by a left hand phrase played *pianissimo*. This alteration is in effect until measure 25 is reached from which point the tone remains *mezzo forte* until the end of the section. After the pause at the end, return to the beginning and play to *Fine*.

GRANDPAAP AND HIS FIDDLE
By BENNETT ROSE COPELAND

This descriptive little number may be of interest to some students because of the stress laid upon "mountain music" over the air and otherwise at the present time. The introduction suggests the tuning of the fiddle by means of using the tonic notes as those to which violin strings are tuned. This effect is used again in measures 13 and 14. The theme itself lies in C major and remains for the most part in the five finger position.

The G major scale is used as part of the melody in measure 11 and this, together (Continued on Page 694)



Small Hands and Octave Playing

I am beginning to study Kullak's "The School of Octave Playing," Section II. I have small hands and though I can reach the octave comfortably, my hands get very tired in playing these studies fast, especially in playing octaves on black keys. I think I have flexibility in my wrists and hands.

Please advise me if I must continue using the fourth finger for octaves on black keys. Do you think this fatigue will disappear with practice? For nearly three years I could not play piano and now I have begun again, practicing three hours a day. Also in Kullak's Studies, No. 1, the fourth finger is used on white keys. Can I use the fifth finger and play faster?

—Miss L. V.

May I compliment you on your zeal to acquire an octave technique "all by yourself." Your efforts and persistence should set an example to other teachers, for too many of them have been careless and lackadaisical about octaves. As a result those students who have natural aptitude for octaves and a good hand have muddled through somehow while the others, falling by the wayside, have given up in despair.

An octave routine should be as much a part of the daily practice as scales and finger exercises. It is necessary first to understand this training them to look upon the scale as an interesting musical pattern and not merely a form of technical exercise.

Wise teachers have many such numbers as this in their teaching repertory.

For brilliance, combined with endurance the constant practice of *fore-arm* octaves is indispensable. The *fore-arm* movement occurs as the octaves go from white keys to black and vice-versa—as in the chromatic scale. The final key has constant contact with the keys, and the *fore-arm* never strikes from above, but simply pushes in and out. The best way to practice these *fore-arm* octaves is in short groups of the chromatic scale, alternating very slowly and very fast. The wrist is held rather high and the unused fingers are usually flattened out. Practice each hand separately first, then hands together:



THE TEACHERS' ROUND TABLE

Conducted Monthly by
GUY MAIER
NOTED PIANIST AND MUSIC EDUCATOR

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.



GUY MAIER

The Musical Mother
I have learned to play the piano over a number of years in a haphazard fashion. I know nothing of technique, I read fourth and fifth grade music and play all the time, but I have never been a serious student. I play a lot from The Musician's Friend, but I have never been a serious student. I play a lot from The Musician's Friend, but I have never been a serious student.

A year ago I started to study technique without a teacher and went through Schumann's "Piano Exercises, Op. 10" and now I have started on "The Virtuoso" by Liszt. I have read "How can I judge when I have caught up my technique with my reading ability?" I transcribe and count with almost no difficulty. However, I realize that reading, counting and transcribing are not all there is to music so I have gone back to "Piano" by Chopin and now I tend to go right on from there. I have the feeling that I am not really learning the fact that I want to learn for my own pleasure, I practice an hour daily. How shall I divide this time?

I present I spend three-quarters of the hour on exercises—Mrs. G. O.

With two husky children on your hands, and your household and social duties it must be difficult to find time for concentrated, undisturbed practice. Yet I have taught many women in just your situation who somehow seemed to find two or three hours a day for their music, and who still had happy homes, contented husbands and well-brought-up children. How they could do this is an inexplicable mystery to me, for no one knows better than I how seemingly impossible it is. Recently, after spending eight weeks as head of the house (in the absence of my husband) and being at the mercy of the dozens of daily interruptions and unexpected situations which occur in every household I decided that I would practice the piano and run a family at the same time. I am a paragon indeed! I simply could not do both.

Even when your wife's practice a day seems wonderful; but why spend so much of it on exercises? I can understand your ambition to improve technically, and if you practice a few short, concentrated exercises intensively each day you will make fine progress. Most people have the mistaken notion that to acquire a technique one must go through books and books (Continued on Page 684)

Of course you must use the fourth finger on black keys when playing *legato* octaves, but do not worry too much about these; they will take care of themselves if you practice the other kind thoroughly. Avoid using black keys on black keys, the first ten in the back of that little book are ideal for you can, especially in loud or rapid passages, for the hand tends to tighten, and brilliance and endurance are cut in half when the fourth finger is used.

How Music Lovers May Become More Truly Musical

By Walter R. Spalding

PROFESSOR OF MUSIC AT HARVARD UNIVERSITY

IN THIS machine age everything tends to be done for us. We are played mechanically, we are carried everywhere—soon our legs will drop off! We speak our correspondence, even our books, into a tube, and presto, they drop out done! In these restless days, who cares for niceties of style, always the result of slow, painstaking labor? With preselected food, both physical and mental, our stomachs and brains are becoming flabby affairs.

We need not understate the countless benefits due to our marvelous modern machines from the telegraph to the radio, but for a normal, vigorous condition of body, mind, or spirit, activity is a fundamental law of life. This holds also in the realm of the arts, especially in music—the most personal and vital of all. At present, in comparison with the continental peoples, we are a nation of music listeners rather than music makers. No one should minimize the blessings we owe to the development and use of the radio. It has brought music into millions of homes which, before its advent, were starved for any spiritual food. The radio concerts by Walter P. Reade, Ernest Schelling, with their stimulating and witty comments, are of incalculable significance, especially for the young boys and girls of our country.

The Universal Musician

EVERYTHING, however, has its use and abuse. Let us apply the words, "This ought ye to have done, but not to leave the other undone." It is all a matter of proportion. Far too many people think that by pouring a continual stream of music through their imaginations—often into one ear and out of the other—they are becoming more musical.* As well expect to become strong by eating all the food you can hold and not lifting a finger in exercise; or to become a good athlete by merely watching others play baseball or football.

By the grace of heaven, however, we are all music makers whether we realize it or not. That is, we have a voice and the means of listening to it, the ear; our heart is a kind of metronome—we can make rhythm by clapping our hands—and we have imagination, emotions, and even souls. Then why not sing? One hears more people singing on the streets and in their daily occupations in Italy, France, and Germany, in a day, than in years in our country. What other means are available for the making of music? The marvelous instruments with which our modern world is so admirably equipped—the violin, the organ, the flute, the clarinet, the saxophone, and supremely the pianoforte. Why? Because this instrument is the finest ever perfected by the imagination and skill of man, putting everything, melody, harmony, rhythm, dynamics, and (to a certain extent) color, under the control of a single performer.

The violin is too difficult, except for those of special inner talent; the player has to do too much. He has himself to make all the tones, the intonations, and the shading. It is fine to be able to play the flute or the clarinet, but they have great limitations.

If everyone practiced the saxophone,* we should all become crazy!

A genuine and lasting familiarity with music is to be gained only by active, personal participation, that is, the making of it ourselves or in union with others, even if it is merely picking out a tune on the pianoforte, with one finger. When we can sing the themes of a piece, it is really ours—but not until then. It is better to know one work well than to have five hundred poured through our ears, often only once.

The Gateway to Pleasure

LET US expound somewhat the merits of the pianoforte, for such personal participation. Although this instrument is incapable of the emotional appeal of the voice—the singer and the means of expression being one and the same—and though it does not possess the sonority of the organ nor the melodic cantabile of the violin, yet there is such a thing as a pianoforte touch.

* If this "skit" should be taken too seriously by a saxophone devotee, it is not nearly so far as a person might think by a famous American musician that "every Crooner should be killed in his bed!"

To cultivate this by keen listening and by establishing a proper balance between the ear, the ends of the fingers and the brain is one of the most fascinating pursuits in which any boy or girl with a love of music can engage. Furthermore, though the pianoforte is not so rhythmic as the drum—those who revel in forcible bangs should use the drum rather than the pianoforte—it has a scale of graduation from *pp* to *ff*, as is implicit in the name *pianoforte*, meaning from soft to loud. There are also in the instrument subtle shades of color brought out by a sensitive use of the pedals, both the damper and the una corda—the former called, by Rubinstein, the soul of the instrument.

The pianoforte is therefore indispensable for real musical cultivation. There has never been a lover of music—professional or amateur—who did not have a working knowledge of its advantages and who could not at least "play at it." A lady of eighty, who had played the piano all her life, was asked recently if she continued to keep up her piano playing. Why, yes indeed. "I continue to do, do I not?" There is much food for thought in this answer.

Shall Thos. "Good Old Days"

NO HOME, therefore, in America, so far as this condition is possible, should be without a pianoforte. In Elizabethan days every family above those in needy circumstances had in its living room a set of viols and recorders (precursors of our modern flute). These served a double purpose. Parents and children would often make music upon them, but also, when anyone came in to spend the evening, he would be invited to entertain the family group upon those charming, intimate instruments. For in those times if a man could not read at sight and take his part in a Glee or a Catch, or could not make some kind of sound on a viol or a recorder, he was in so far an uncultivated member of society.

Our pianoforte, as has been explained above, is the modern and far better substitute for these old instruments. Quite apart not at least "play at it." A lady of eighty, who had played the piano all her life, was asked recently if she continued to keep up her piano playing. Why, yes indeed. "I continue to do, do I not?" There is much food for thought in this answer.

PASSING NOTES By Florence Leonard

The Couperin family in France was almost as famous through several generations as the Bach family in Germany. Marguerite Louise Couperin, in the reign of Louis XIV, was the first woman to be appointed a royal musician. She sang and played the harpsichord. Armand Louis Couperin was organist at Notre Dame Cathedral during the Revolution, and his wife was a noted concert organist at the age of eighty-one—Dickinson.

United States Steel Corporation, in its report on welfare work, lists fifty-three groups of musicians among its employees—eleven orchestras, nine glee clubs, one choir, eight quartets, twelve bands, four choruses, one harmonica band, and seven miscellaneous musical activities. "One of the best and easiest ways to reach our new citizen of foreign birth is through music, the one universal language."

FASCINATING PIECES FOR THE MUSICAL HOME

SPANISH DANCE

GUSTAV LAZARUS

This is the kind of a piece that teachers will grasp in an instant because of its great playability and educational qualities. It has a real tune, is well constructed, and lies under the fingers. Grade 3.

Moderato M.M. ♩ = 144

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PROFESSOR WALTER R. SPALDING

THE ETUDE

* There is even a modern disease, Radio-nitis!

THE CHINESE LAUNDRYMAN

A LA CHINOISE

WALTER WALLACE SMITH

Grade 8.

Moderato M.M. ♩ = 108

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THE ETUDE

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EVENING MELODY

A very suave and ingratiating melody with splendid opportunities for left hand work. The pupil should be taught to phrase and inflect the melody as though it were a recitation or song. Grade 8½.

Andantino M.M. ♩ = 104

VICTOR RENTON

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Grade 4.

Allegretto grazioso M.M. ♩ = 72

JUNE CAPRICE

STANFORD KING

dolce
p

Ped. simile

Fine
mf

poco a poco
30

a tempo
1

rall.
dolce
p

Pod. simile

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THE MUSIC

mf

p

r.h.

l.h.

poco a poco
accel.

D. C.

cresc.

Grade 2 1/2.

A LONELY BIRD

LYDA SIMMONS

Allegro M.M. ♩ = 152

mp

p

r.h.

l.h.

poco a poco
accel.

D. C.

cresc.

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MASTER WORKS

THE ASRA

Mr. Keefer has given in this month's Etude a very excellent analysis of this work. Teachers and pupils will find it very useful.

Daily walked, in peerless beauty,
To and fro the Sultan's daughter,
In the evening near the fountain
Where the lucid waters prattle.

Daily stood the young slave also
In the evening near the fountain,
Where the lucid waters prattle.
Daily grew he paler, paler,

Till one eve the lonely Princess
Thus with hasty word addressed him:
"Tell me, slave, thy name, thy birthplace,
Tell me of thy home, thy kindred!"

Then replied the slave: "They call me
Mahomet, I come from Yemen,
And my race is that of Asra;
When we love, of love we perish!"

Heinrich Heine

ANTON RUBINSTEIN

Transcribed by
FRANZ LISZT

Annotation and editing
by AUSTIN ROY KEEFER
Grade 5. Moderato M. M. ♩ = 88

p In strict time softer *mf* 5 As far away *dim*

Like a voice
Think of a beautiful oriental setting 10 Allow the tones to sing out rich and full 15

20 slower

25 *p* Slightly agitated Languidly fading slightly marked *dolce* 30 A whispered echo of the last

Ossia.

tre corde

phrase Agitated and hurried *stringendo* 35 Long drawn tones

Strike octave to begin tremolo

40 *p* tremolo With dramatic emphasis *molto appassionato* 45 With suggested anguish

50 *ff* Deliberately *un poco rit.* 55 Sustain

60 *poco a poco rall.*

the double notes

65 Profoundly *p* 70 Linger strangely *Fine* Like a harp *p* Faster

Top voice marked

75 *p* una corda

80 *p* Intensify the melody 85

With much meaning As a smoothly sustained interlude *sempre legato e p* 90 slight retard D.S. al Fine

LARGHETTO

from THE CLARINET QUINTET

By request we are reprinting this lovely movement from Mozart's "Clarinet Quintet" as transcribed by the famous Russian pianist-composer, Eduard Schütt.

Andante M.M. ♩ = 46
Grade 3½.

W.A. MOZART
Transcription by Eduard Schütt

mp cantabile
p dim.
rit.
Larghetto
dolce cant. a tempo
espress.
mp
mf
dolce
marcato
30 più espress.
dolce
a tempo
dim. poco rall.
pp
cantando
poco espress.
rit.
molto rit.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

VERNON LATHOM SHARP

DAWN AND DUSK

DOROTHY FORSTER

Andante moderato
mp
rall.
mp a tempo
mf
f
mf
f
After 1st verse
rall.
After 2d verse
rall.
mf
colla voce
a tempo
poco rit.

1. Dawn, and the crim-son sun - shine Breaks through the night-tide
2. Dusk, and the twi-light shad - ows Creep from the gold-en

hour, west, Wak-ing the birds to mu - sic, Gild-ing each ti - ny flow'r.
Still - ing the feath-ered sing - ers, Lull-ing the flow'rs to rest.

Beats now my heart with glad - ness, Joy gives my lips a song, Fill - ing my life with
Sleep in my brain is croon - ing, Lul-la-bies soft and light, Peace in my heart is

mu - sic, Sweeping my soul a - long. Dreams for the hours of night,
weav - ing

Peace in my heart is weav - ing Dreams for the hours of night.

THE HOUR OF PRAYER

CHARLOTTE ELLIOTT

WALTER HOWE JONES

Moderato e sostenuto

My God, is an-y hour so sweet, From blissh of
Hushed is each doubt, gone ev-'ry fear, My spir- it

legato

morn to ev-'ning star, As that which calls me to Thy feet, The hour of
seems in heav'n to stay, And e'en the pen-i-ten-tial tear. Is wiped

cresc.

prayer? Blest is that tran-quil hour of morn, And blest that sol-lemn hour of eve, When,
way. Lord, till I reach that bliss-ful shore, No priv-i-lege so dear shall

p *tranquillamente*

poco rit. *p*

on the wings of prayer up-borne, The world I leave.

colla voce

m poco animato

Then is my strength by Thee re-nued, Then are my sins by Thee for-given; Then dost Thou cheer my

poco animato

cresc.

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THE ETUDE

mp

sol-i-tude With hope of Heaven. No words can tell what sweet re-lief Here

deciso *p poco rit.* *più rit.* *D.S.*

for my ev-'ry want I find; What strength for war-fare, balm for grief, What peace of mind.

sempre colla voce *D.S.*

CODA *più lento* *f* *allargando* *ff*

be, As thus my in-most soul to pour In prayer to Thee, In prayer to Thee.

più lento *allargando* *molto rit.*

Prepare: { Sw. Soft 8'
Gt. mf 8' and 4'
Ch. Dul.
Ped. 16' Bourdon cp. to Ch.

SABBATH SUNRISE

HENRY S. SAWYER

Moderato M.M. ♩ = 88

Sw.

MANUALS *Ch. p*

PEDAL

add soft 4'

mf *Sw.* *f* *Fine*

add Sw. to Ped. *poco a poco rit. off Ped. to Sw.*

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Ch. *pp a tempo*

mp increase Ch. *mf* *D.C.* *rit.*

(Sw. Trem. or Vox H.)

GARDEN OF ROSES

Moderato

Violin *D str. IRENE MARSCHAND RITTER* *leggiero*

Cello *pizz.*

Piano *mp tranquillo e legato* *p* *ritard.* *mf leggiero*

poco accel. *a tempo* *arco* *poco rit.*

poco accel. *a tempo* *poco rit.*

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THE ETUDE

a tempo *accel.* *a tempo* *rit.*

a tempo *accel.* *rit.*

Fine *mf* *scherzando* *pizz.* *mf*

Fine *mf* *scherzando*

arco *mf*

rit. *D.S.*

rit. *D.S.*

NOVEMBER 1935

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MERRY HUNTING PARTY

SECONDO

WALTER ROLFE

Allegro M.M. ♩ = 120

Primo

(Hunter's Horn)

Tempo di marcia

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THE ETUDE

MERRY HUNTING PARTY

PRIMO

WALTER ROLFE

Tempo di marcia

Allegro M.M. ♩ = 120

Secondo

(Hunter's Horn)

NOVEMBER 1935

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PROGRESSIVE MUSIC FOR ORCHESTRA

THE JOLLY SOLDIER BOY
MARCH

EDWARD BEYER
Arr. by John N. Klover

1st Violin

Piano

THE JOLLY SOLDIER BOY
MARCH

EDWARD BEYER

VIOLIN OBBLIGATO

THE JOLLY SOLDIER BOY

EDWARD BEYER

FLUTE

MARCH

THE JOLLY SOLDIER BOY

EDWARD BEYER

1st CLARINET in Bb

MARCH

THE JOLLY SOLDIER BOY

EDWARD BEYER

ALTO SAXOPHONE

MARCH

THE JOLLY SOLDIER BOY

EDWARD BEYER

1st CORNET in Bb

MARCH

THE JOLLY SOLDIER BOY

EDWARD BEYER

CELLO or TROMBONE

MARCH

FASCINATING PIECES FOR JUNIOR ETUDE READERS

Grade 14.

A JOLLY TUNE

WALLACE A. JOHNSON

Allegretto M.M. $\text{♩} = 76$

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COASTING PARTY

Four fingers of each hand I'll use,
The note stems show which hand to choose,
I'll keep each ready for its turn;
Four measure sections I will learn.

HESTER LORENA DUNN

Grade 1.

Moderato M.M. $\text{♩} = 104$

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A DARK SECRET

J. LILIAN VANDEVERE

Grade 2.

Mysteriously M.M. $\text{♩} = 72$

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THE SINGER'S ETUDE

It is the ambition of THE ETUDE to make this department a "Singer's Etude" complete in itself.

Registers: Their Cause and Cure

By Luzern Orrin Huey

THERE HAS BEEN the statement that the action of the register mechanism in the human voice is concerned with pitch rather than with quality of tone. In spite of which, experiments based on pitch alone seem to have been practically useless; because, owing to the peculiar characteristics of the untrained voice, the testing of the pitch mechanism is greatly hindered by a seemingly primitive instinct to tense the mechanism as the tones ascend. This tensing is aggravated when the upper notes are produced by an unbroken run, or scale, because a more or less serious break (or breaks) in the voice, which obviously results in a change of quality. One of the usual breaks in a voice may be caused by any unprepared approach to a tone of the *usual tessitura* of that particular organ; and such a break is always an indication that an improper use is being made of the pitch mechanism.

A Master Speaks

As defined by Manned Garcia, is a series of homogeneous tones produced by the action of one mechanism. This means that one set of muscles (the pyramids, for instance), acting in a definite manner, will produce a series of tones similar in quality, or *timbre*. Which is rather indefinite. To be reasonably explicit, it should explain the extent of these homogeneous sounds or the number of intervals covered by the action of one mechanism, as the voice moves upward from its normal base. According to Garcia, the glottis, in which the primary sounds originate, contains the two principal mechanisms for creating pitch. One consists of a pair of cartilages, called the *arytenoids* or *pyramids*, which draw together or close to raise the pitch. The other, known as the vocal cords (or ligaments) raise the pitch by added tension.

After these mechanisms function, primarily, in producing pitch in the lower part necessary to provide for changes of pitch in the upper reaches of the voice. This modification, we are told, is accomplished by a relaxing of the vibrating segment of the vocal cords, thus presenting a thinner vibrating medium to the breath. With the vocal cords loosened and the cartilages relaxed, the first process is repeated, with the important difference that as the ligaments are thinner, the tones will be higher, although under less tension. In order to provide for the still higher tones, the mechanism known as stop-closure is used, end, or half-way, allowing only a very small portion to vibrate. With this mechanism the high tones may (or may not) be produced with comparative ease. This gives five distinct register mechanisms to provide approximately four and one-half

octaves of tone as produced by the human voice.

Voice Classification

IN SPEAKING of a baritone or tenor, we have in mind a voice consisting of a series of homogeneous tones. That is, we may say that the voice has a certain quality of tone extending over its entire range, which stamps it as belonging to a certain class. If a closure of the arytenoids produced another, differing in quality from the first, there would be a change of character in the voice. Therefore the second series, though higher, should harmonize with the first in upholding the character, or *timbre*, of that particular voice. It thus becomes the duty of the teacher to assist the student to glide from one of these registers to another in such a manner as that the change of mechanism will be not observable and that the voice shall continue to the listener's ear as a complete series, from lowest to highest pitch, of tones of quality so carefully graduated that the hearer will be conscious of no change. Of the last two generations of singers, it is probable that Melba more nearly approached perfect perfection in this than did any other singer.

According to Garcia, the bass uses the closure of the cartilages for the lower tones, followed by a stretching of the ligaments. This, in turn, is followed by the same procedure of the arytenoids, which are relaxed or presenting a thinner vibrating surface, which raises the pitch accordingly. The bass, therefore, has a lighter vibrating medium, probably makes use of the pitch mechanism. The tenor, with the voice lying almost an octave above that of the bass, would start with a stretching of the vocal ligaments for a stretching followed by the secondary action, or a loosening of the vibrating mechanism. A closure of the cartilages, with the lighter mechanism, would be followed by a stretching of the ligaments; while the remaining three or four high tones would be formed by stop-closure. The soprano, starting an octave above the tenor, with a lighter and smaller mechanism, will probably form the tones in exactly the same manner as the while the tones of the contralto, an octave below the baritone, will be formed with the same mechanism as he.

Pitch Action in Vocal Formation
IN THE PRODUCTION of pitch alone, on the basis of the hum, with closed lips, there is a scarcely perceptible change in the mechanism when going up and down the octave. But, when it comes to forming change takes place. Each vowel, while forming the entire pitch mechanism in its position, or a point where it is naturally formed when the instrument is in comparative repose, as in the basic pitch of speech.

Vowels formed on this basis may be divided into two groups, which will be termed the high and the low group. *Uh, oh* (as in wood), *oo, d* (as in at), *eh, ih, oh* (as in late), and *ee* form the high group, with the most pronounced action and reinforcement in the vestibules and ventricles of the glottis, or before the tones enter the resonator for reinforcement. *Oh, ah, au, and a* constitute the lower group and are formed by a lowering and widening of the larynx, in the order given, with the action most pronounced on the *au*. In forming most of the vowels on the *au*, in forming this group there is a pronounced perpendicular lateral expansion, or general enlargement, of the entire mechanism. Without this supplementary action, the primary sound, as formed at the vocal cords, would be scarcely audible; and therefore reinforcement in the resonator would be impossible.

This explains why this lower group is more easily formed by a heavy vibrating body, which is the first named group. It explains also why, in the ascending scale, there is an inclination to change from *au* to *ee*, *oo* or *oh* (as in wood). It explains also why the voice ascends increasingly difficult as the voice ascends above the first octave. This may be called the *natural action* of the voice, under a light or normal pressure. But, pitch mechanism, speech in song would become impossible. We therefore must train this mechanism to form the vowels under varying degrees of intensity, not only within but also well above the first octave, and to do this without sacrificing musical quality and without creating muscular tension. This requires time and a skillful handling of the voice.

The Falsetto

FOR THE PRODUCTION of the falsetto, the larynx rises and the vocal tip is drawn closely together, permitting a slight opening between them. In sympathy with this action, also the above contract, which causes the tone to pass into the upper resonators, slightly to create in volume but unchanged in quality. As the tone is not reinforced in the buccal (or mouth) space, the pharynx, or into the highest vibrating area, or the frontal sinuses of the head, which afford the only reinforcement.

The falsetto production, when used in forming the vowel, affords an excellent example of what is meant by a blending from *ah, ee, or oo*, in quality and placement. The organs of enunciation are therefore able to form the falsetto tones into distinct, sustained speech with comparative ease. Primarily this is because no forced contraction is set up in the pitch mechanism, as often occurs when using the *timbrato* for speech purposes, especially in the upper tones. This is not so much because

same, or from G to C, completing the octave. But this mechanism must be very elastic in its action; otherwise the voice could not be carried up in falsetto or in *timbrato* on the so-called long reed.

A daily practice of the following exercise, intelligently carried out, will increase the volume and enrich the quality of the upper tones.

For the *ee*, make all preparations of the vocal organs for the sounding of *oo* (as in usual), with the teeth sufficiently separated to admit the tips of the first two fingers side by side; and then, with no change in this condition, sound the *ee*. This will at first require much care, and possibly a little discomfort; but persistence will win; and through this the singer will acquire that so beautiful long *e* sound which is characteristic of beautifully spoken or sung Italian.

The small notes at the end of this study are to be done in a pure falsetto. All of these studies are to be transposed to higher and lower keys which will gradually develop the entire compass of the student's voice.

Some Rights and Wrongs in Singing "R"

By Wilbur Alonza Skiles

"R" is one of the most, if not the most, misunderstood letter sounds in the English language. There are five distinct ways in which singers handle this character. Of these five ways, three are permissible in singing, two are ordinarily preferred, and only one is the best almost invariably.

These are as follows:
(1) A well rounded-out-on-the-lips "r" produced somewhat similarly to humming. The lips are left loosely apart, but instead of being loosely together as in humming. Also, this way is identical with the correct way of production of vowels at the lips.

(2) The tip-tongue trilled "r."
(3) The back or mid-tongue "r."
(4) The single-trilled "r."
(5) The "diminished r," such as is frequently not heard in the singing of words like "dear," which thus becomes "de-ah."

Of these ways, numbers 1, 2 and 4 are permissible in singing; while only numbers 1 and 4 are those ordinarily preferred methods; and again, only number 1 is the "best" invariably.

Number 3 gives a most provincial character to the word. Number 2 is the word of its musical properties and is bad English in song or speech. The "r" in all singing should be done forward, at the lips and front of the mouth, with easy, free tip-tongue action and loosely relaxed lips. The single-trilled "r" practice is truly very beneficial; and this method aids as an important means of expressive action. However, it is much better for the singer to employ the number 1 style of singing "r" instead of this single-trilled "r," if the latter cannot be very easily and naturally accomplished, without

The top note of this exercise is to increase and then decrease in volume, by a similar action on the intensity of the breath.

The small notes at the end of this study are to be done in a pure falsetto.

All of these studies are to be transposed to higher and lower keys which will gradually develop the entire compass of the student's voice.

forceful efforts that might blur the tone. The charm and beauty of song may be greatly dispelled by an ostentatious trilling of the "r's." When this consonant precedes a vowel it should be unpretentiously made at the lips; it should be rounded out forward to meet the vowel sound following it; and it should be deftly handled and not allowed to rob that vowel sound of its purity and clarity. For example, "room" should be sung as "ro-oom" instead of "RRRR-oom" which is all too frequently heard.

As a finishing consonant of a word, "r" should seldom be trilled with the tip of the tongue. It should be allowed to be just the finishing touch of its preceding vowel's production. That is, "lover" is correctly completed by its final "r"; but so finishing character is not the main element of the word; or, rather, it should not be so. The vowel is the fundamental sound in this word, and on it the emphasis should be placed; then the "r" should just be rounded out smoothly, easily, freely and deftly on the breath. When this final "r" is exaggerated in the word "lover" its distinctive quality as an expression of tenderness is lost.

When used as a finishing consonant of a word which precedes another beginning with a vowel, "r" has a tendency to hang over and rob the following word of its initial sound. By this, "dear" becomes "dear-rum," rather than the correct "dear oo-uh-n;" and "your eyes" may "shine out eerously" as "your-yes." For the production of a beautiful and clear there must be, in such a combination, a delicate timing of sounds, without the distortion of proper syllabic outlines.

Good Taste

Approves

KIMBALL Tone

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The Left Hand in Organ Playing

By Clement Antrobus Harris

IT IS VERY RARELY that a student of organ playing has not mastered the rudiments of manual work on the piano, or possibly the American organ without pedals, or harmonium. It is told that the chief difficulty which he will now encounter will be to play with his feet as well as his hands. And he will be told further, also quite rightly, that the left hand will show a marked tendency to play the same notes as the feet, instead of their own independent part of notes; and that he will have to practice a number of exercises for left hand and feet, mostly in contrary motion, to counteract this tendency.

It is not known that any authority has explained the origin of this curious propensity. Rightly understood, the left hand has no more disposition to follow the feet, as such, than has the right hand. And a student who had learned no instrument before the organ, and who began the organ, would not experience any greater difficulty with the left hand than with the right.

Left Hand Problems

THIS APPARENT bias of the left hand towards the pedals is entirely due to the student having learned a purely manual instrument before beginning the organ. On such instruments the left hand plays the bass part and an equal association is established between the left hand and the lowest note.

But there is another point in regard to the left hand in organ music, which has not been noticed in any instruction book for the instrument. In piano music of the medium grade, the left hand plays the bass, and this is usually very simple in character, an Alberti bass, or a single low note followed by a few chords, and much easier than the right hand part. But on the organ, when the pedals are in use, the left hand has a totally different function, and very often its part is more arduous than that for the right hand. A very frequent disposition of parts is for the right hand to play a melody on one manual, the feet to play the bass, and the left hand to have to play the whole of the intervening harmony on another manual. In other cases a difficult manual passage is assigned between the hands, while the feet play a simple pedal part.

It is to prepare the left hand for this new class of work that an amplification of the usual exercises given is here suggested. These ordinarily consist of scale passages in thirds and sixths, and perhaps first inversions of common chords. As normally these passages are to be played *legato* the method adopted is that known as "Finger Release," that is, the fingers are to change fingers on a note without playing it again. But there are three in which these exercises can be played and, in the case of thirds, each of these with two fingerings. The two notes forming the third or sixth may be played together; or the upper note may be played before the lower; or the lower before the upper. The smaller tutters very often only one form of

the exercise is given. An example will make these three forms quite clear. The exercises should be played through two or three octaves. As, however, the fingering is symmetrical, only a few measures ascending and descending, are necessary by way of example.

First, let this passage in thirds be tried with the left hand alone. The fingering is indicated above for the top notes and below for the lower notes, to avoid confusion in the more complicated combinations.



The study should be played not less than one octave (two will be much better) in each direction. When (a) is finished, then try the same process with the fingering at (b).

Now try the same series of thirds with the higher note moving up on the first beat of a measure, the lower note moving up on the third beat of the measure, and with the fingers changing on both notes at the fourth beat of the measure.

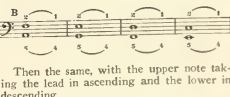
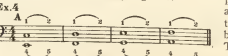


A reversed operation and fingering, for descending, is shown at (b), and a second fingering at (c) and (d).

In the next operations of Ex. 2 are reversed.



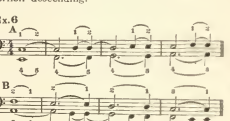
In the next the notes will move in sixths with the fingers changing together.



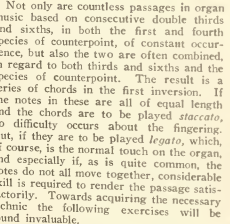
Then the same, with the upper note taking the lead in ascending and the lower in descending.



The next will have the lower note leading when ascending and the upper note when descending.



Not only are countless passages in organ music based on consecutive double thirds and sixths, in both the first and fourth species of counterpoint, of constant occurrence, but also the two are often combined, in regard to both thirds and sixths and the species of counterpoint. The result is a series of chords in the first inversion. If the notes in these are all of equal length and the chords are to be played *staccato*, no difficulty occurs about the fingering. But, if they are to be played *legato*, of course, is the normal touch on the organ, and especially if, as is quite common, the notes do not all move together, considerable skill is required to render the passage satisfactorily. Towards acquiring the necessary technique the following exercises will be found invaluable.

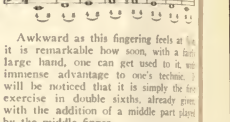


All Notes Move Together

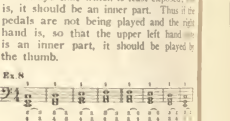
As chord, and the hand contains only five fingers, it would appear at first sight that changing fingers can take place on only two of the notes; and that one part must be played by sliding the finger, *glissando*—this is the most convenient and usual fashion, from one note to the next; and, of course, either of the three parts, upper, lower or middle, may be the *glissando* part, to play this way. This is the most difficult, as, being always an inner part, it would be the best to play in this manner, since the breach of *legato* would be imperceptible. The fingering is difficult to make clear on a single staff, so we will write it in score.



Awkward as this fingering feels at first, it is remarkable how soon, with a little large hand, one can get used to it. It is an immense advantage to one's technique. It will be noticed that it is simply the exercise in double thirds, already given with the addition of a middle part played by the middle finger.



The part to be played *legato* should be always that which is least exposed; that is, it should be an inner part. Thus the pedals are not being played and the right hand is, so that the upper left hand is an inner part, it should be played *legato*.

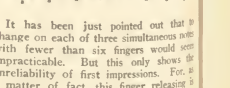


This may be the best fingering, when the upper part is an outer one, as the joints of the thumb move more easily on a horizontal plane, whereas those of the other fingers move in the main vertically, their horizontal movement being very limited. With practice a perfect *legato* may be obtained by the use of the middle alone. The reason is that it can touch the notes at the same time and therefore join them perfectly.

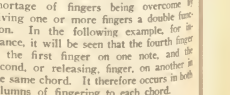
But, if the pedals are being played and the right hand is not, the *glissando* may be assigned to the lowest note of the three, and be played by the fifth finger. The digit cannot move laterally quite so well as the thumb, but it can do so much more readily than the other fingers.

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It has been just pointed out that it is change on each of three simultaneous notes with fewer than six fingers would seem impracticable. But this only shows the unreliability of first impressions. For, as a matter of fact, this finger releasing is frequently done not only with five fingers, but also, as we shall show, with four. Shortage of fingers being overcome by giving one or more fingers a double function. In the following example, for instance, it will be seen that the fourth finger is the first finger on one note, and the second, or releasing finger, on another of the same chord. It therefore occurs in both columns of fingering to each chord.



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Very easy to medium

Very easy to medium

Very easy to medium

Very easy to medium

Very easy to medium

Very easy to medium

Ex. 10

Here the tie shows the use of two fingers on one note; while the dotted line indicates the use of one finger on two notes.

By giving two fingers, the 2nd and 4th, a double function, releasing on three simultaneous notes, with no *glissando* can be done with four fingers, the third finger being the one not used.

Ex. 11

This latter method avoids the rather awkward interval of a third between the fourth and third finger notes, which occurs in the five finger version, but it entails the disadvantage that the second finger has to skip a fourth upwards and a third downwards, and an absolutely perfect *legato* is very difficult to maintain. But such passages frequently occur in actual compositions; and, as a technical study, this fingering is of high value. It will be observed that there are five fingerings for *legato* first inversions, three with *glissando* and two without.

Ex. 12

So far the exercises given have been based on the scale. But the *legato* playing of chords in arpeggio form is of very frequent occurrence and should be prepared by the practice of exercises of the following type.

Ex. 13

The exercises should, of course, be practiced in various keys. As including all the more difficult combinations of both black and white keys, the following list is representative of the whole cycle of scales: C major; E major; A-flat major; B major; and harmonic minor; B-flat major and harmonic minor.

Ex. 14

The rhythm of all exercises should be varied. Models for doing this in two ways have been given in the exercises on thirds and sixths. Chords of the first inversion afford two more variations, since the middle note of the chord may be moved before or after the others. Either of the three fingerings with a *glissando* part may be used with these syncopated forms and is quite simple to apply. But when a perfect *legato* is necessary an adaptation of the three fingerings with a *glissando* part must be adopted, the third finger (in place of the second) playing the first middle-part note in each measure, and the first finger in the next. This is best, when practicable, to change all the fingers simultaneously and not first one and then another.

Why Counterpoint

(Continued from Page 644)

to the bassoon, and the tenor to a saxophone. These last three instruments are of course clowns (Follies of 1935) poking fun at the sentimental lover.

Turning our backs upon this buffoonery, we tack ship, drift back to a garden of peace and lift our hearts in simple, austere counterpoint that voices our serene aspiration.

Ex. 15

Adagio

The older contrapuntists would not allow one to begin with the interval of a third, as in No. 9, but modern scholars are not so strict. We are anxious to retain as much melody in all these last exercises in order to illustrate and suggest the various esthetic uses that counterpoint can serve.

Ex. 16

Though the maintenance of a *legato* touch is the chief difficulty in choral passages, this is often combined with a *staccato* touch; and when the exercises have been mastered in their original form the touch should be varied. The following are a few of the many ways in which this may be done.

Ex. 17

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Ex. 18

The exercises should, of course, be practiced in various keys. As including all the more difficult combinations of both black and white keys, the following list is representative of the whole cycle of scales: C major; E major; A-flat major; B major; and harmonic minor; B-flat major and harmonic minor.

Ex. 19

The exercises should, of course, be practiced in various keys. As including all the more difficult combinations of both black and white keys, the following list is representative of the whole cycle of scales: C major; E major; A-flat major; B major; and harmonic minor; B-flat major and harmonic minor.

Ex. 20

The exercises should, of course, be practiced in various keys. As including all the more difficult combinations of both black and white keys, the following list is representative of the whole cycle of scales: C major; E major; A-flat major; B major; and harmonic minor; B-flat major and harmonic minor.

Ex. 21

The exercises should, of course, be practiced in various keys. As including all the more difficult combinations of both black and white keys, the following list is representative of the whole cycle of scales: C major; E major; A-flat major; B major; and harmonic minor; B-flat major and harmonic minor.

Ex. 22

The exercises should, of course, be practiced in various keys. As including all the more difficult combinations of both black and white keys, the following list is representative of the whole cycle of scales: C major; E major; A-flat major; B major; and harmonic minor; B-flat major and harmonic minor.

Ex. 23

The exercises should, of course, be practiced in various keys. As including all the more difficult combinations of both black and white keys, the following list is representative of the whole cycle of scales: C major; E major; A-flat major; B major; and harmonic minor; B-flat major and harmonic minor.

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Ex. 25

The exercises should, of course, be practiced in various keys. As including all the more difficult combinations of both black and white keys, the following list is representative of the whole cycle of scales: C major; E major; A-flat major; B major; and harmonic minor; B-flat major and harmonic minor.

Ex. 26

The exercises should, of course, be practiced in various keys. As including all the more difficult combinations of both black and white keys, the following list is representative of the whole cycle of scales: C major; E major; A-flat major; B major; and harmonic minor; B-flat major and harmonic minor.

Ex. 27

The exercises should, of course, be practiced in various keys. As including all the more difficult combinations of both black and white keys, the following list is representative of the whole cycle of scales: C major; E major; A-flat major; B major; and harmonic minor; B-flat major and harmonic minor.

Ex. 28

The exercises should, of course, be practiced in various keys. As including all the more difficult combinations of both black and white keys, the following list is representative of the whole cycle of scales: C major; E major; A-flat major; B major; and harmonic minor; B-flat major and harmonic minor.

Ex. 29

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Ex. 30

The exercises should, of course, be practiced in various keys. As including all the more difficult combinations of both black and white keys, the following list is representative of the whole cycle of scales: C major; E major; A-flat major; B major; and harmonic minor; B-flat major and harmonic minor.

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A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked year in which music began to find its companions, is entitled to designation as a favorite composer of piano music.

WILLIAM BERWALD



Philharmonic Society in Liban, Russia. In 1807 joined the faculty of Syracuse University and since 1910 of Syracuse University and since 1910 of Syracuse University.

Compositions of William Berwald

Cat. No.	Title	Grade	Price	Cat. No.	Title	Grade	Price
2119	Andante Waltz	1	.15	2589	Musette	1	.15
15620	At the Candy Counter	2	.25	25435	Minuet	Alto	.25
25444	At the Shattering Ring	2	.25	25444	A Pirate's Tale	2	.25
15680	Dance of the Dwarf	2	.25	25444	Quintet	2	.25
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25444	A Choir Song	2	.25	25444	Song Fairies	2	.25
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The Most Amazing Romance in Musical History

(Continued From Page 646)

mercy to the derision and contempt of everyone, and now you want me to sue you on false grounds?"
"Where is that man whom I regarded as a demigod, who was free of all human failings? If you only knew how bitter my disappointment is! You are offering me a sum of ten thousand rubles after I have divorced. I consider it within my right to claim this money. Where shall I go, broken not only physically, but also morally? A physical ailment can be cured, but no one can cure a broken heart."
"But such security will this money offer me when I have a debt of twenty-five hundred rubles, which I must pay, or else my wife and my sister's last property will be taken away? I address you as a man in whom the last good instincts have not yet perished, or so I hope. Pay this debt first, instead of paying the lawyers, and send me the ten thousand rubles."

"I appeal to your conscience; believe me, I am not guided by greed; you yourself will feel happier in the knowledge that I am saved from misery and privation. You have your genius which gives you material security, but nature has not endowed me with anything out of the ordinary.... Pangs of conscience will be your greatest punishment. Let God be our Judge. I shall exert every effort to settle this affair quietly, without scandal."

Tchakovsky's impression of this letter he took in his correspondence with Madame von Meck.
"I received a letter from a certain person. Among phenomenally stupid and idiotic speculations, there is however a formal contract to divorce. You that, I find mad with happiness and ran around the garden for an hour and a half until I felt physically exhausted."

The tragedy and comedy of divorce continued. Tchakovsky refused to understand the legal aspect of the situation. Jurgenson, the well known publisher,

sought to see her in Tchakovsky's behalf. He wrote Tchakovsky about his visit:
"We talked at great length, and Antonina Ivanovna occasionally showed signs of excitement and indignation. At first she took me for a representative of a divorce agency and declared that she would not speak to anyone except her husband, expressed her disapproval of yourself, attacked me, and so on. The conversation revolved in a vicious circle, and we kept repeating the point of departure."
"I became convinced that it is impossible to deal with her. She would always find 'lies' for the whole world. I tried to explain that there would not be any lies, but she would not believe me. I was proved, but she replied imperiously, 'And I will prove the contrary' (June 1878)."

The proceedings came to an impasse. Tchakovsky wrote Madame von Meck that he would not need the ten thousand rubles and asked her to let him have three or four thousand to pay his wife's pension several years in advance, also to help her liquidate her debts.
He added:
"Thus, my dreams to lift the heavy chain of my burden, are shattered by inconceivable stupidity of a certain person. There is only one thing left to do: to pay myself, as far as possible, from all encounters with her, from all memories of her. Let us hope that some day she will understand that she needs a divorce just as much as I do, and then she will get my payment for it" (June 28, 1878).

There was no divorce. Antonina Ivanovna remained Tchakovsky's wife until her death. Between 1878 and 1880, the man to whom she subsequently bore several children. She once wrote Tchakovsky, asking him to adopt her son. Her sanity suffered in 1896, and she was committed to a sanitarium where she died in 1917.

Musical Books Reviewed

Ethelbert Nevin

By JOHN TARKER HOWARD
Ethelbert Nevin's extensive melodic gifts have made him one of the most unusual characters in musical history. He was a man of many talents, in that few composers of his musical caliber have been able to write such many songs and piano pieces that have had a far-reaching and enduring appeal. It is fortunate that the author has been able to secure these compositions, and many of them, and through her carefully preserved letters and diaries of the composer, to bring together this large and finely illustrated volume dealing with the life of the composer of *Nervous, Mighty Like a Rose, Joy to Render, The Rose and the May*, and other works. The new volume is unusually readable and human, and is a valuable musical value. It is far more comprehensive than the excellent edition of Nevin's music, published by the University of Chicago. It is very fortunate that this Nevin, who has been preserved during his life, has been preserved during his life, and that the author has been able to secure these compositions, and many of them, and through her carefully preserved letters and diaries of the composer, to bring together this large and finely illustrated volume dealing with the life of the composer of *Nervous, Mighty Like a Rose, Joy to Render, The Rose and the May*, and other works. The new volume is unusually readable and human, and is a valuable musical value. It is far more comprehensive than the excellent edition of Nevin's music, published by the University of Chicago. 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THE ETUDE

CONDUCTED BY ELIZABETH A. GAST

Around the World in Music

No. 7. Germany

The Piano's Hallow'en

By Carmen Malone

Place a pumpkin-jack-o'-lantern
So its grin will light your keyboard
And immediately you'll notice such a change!

First, a row of spectral figures
Clad in white, like ghosts and goblins,
Will appear, instead of plain white keys—
how strange!

Then, shy witches on their broomsticks,
Black as bats, and cats behind them,
Will appear in rows upon the black-key
range.

Should you wish to break the silence
Coat upon these phantom figures,
An exciting way to do it is to play;



But beware of striking goblins,
And beware of tapping witches—
Do be sure to signal them the proper way.

Should you start to play them badly,
They'll scream and screech in discord,
For the spooks are temperamental, so they say!

Be Prepared

By Frances Gorman Risser

SARA and Dorothy were playing their pieces to each other—the pieces they were going to play in the annual contest.

"You play your pieces beautifully," exclaimed Dorothy. "But don't you think you ought to go over them slowly once in a while? And I have not heard you play a scale for ages!"

"Why should I do them slowly, when I know them so well I can go lickety-split through them all? As for scales, why bother with them?"

"Well, I do not mean to criticize, but I do think the runs in your Etude could go smoother."

"Oh, you are just an old fuss-bug like Miss Wells," complained Sara. "All I hear from her is scales, scales, scales, and slow practice and sight-reading. She is always looking on the dark side. Take that motto hanging on the studio wall, 'Be Prepared.' I'm prepared and that's enough."

"But you might need something besides those pieces you think you know well. I am not working for the contest alone."

(Continued on next page)

Germany can point back as far as the middle ages for the beginning of her prominence in music and she continued to hold that place through the succeeding centuries. The Troubadours spread into Germany and there became known as Minnesingers and Meistersingers, and you know from your history that they were sort of wandering minstrels who went from town to town and from court to court, telling tales of chivalry and singing songs, giving the days news in this way. Hans Sachs was one of these famous German bards, and Wagner made him one of the chief characters in his opera Die Meistersinger. These Meistersingers formed guilds, or clubs, and were probably the originators of the Music Club idea, so popular today. They also held large contests and gave prizes to the winners; so, the next music contest you enter you can remember that the idea was started in the fifteenth century.

During the sixteenth and seventeenth centuries many musicians came to Germany from the Netherlands, teaching the higher forms of music, while the peasants were developing their own beautiful folk songs, so that by the time of Bach Germany had become a nation of music-loving people.

Bach's music, of course, still stands supreme. He excelled in the art of polyphonic music and figures wrote masterpieces for the organ, as well as for voices and instruments and he is still the giant in musical history. (His dates you know were 1685-1750.)

Handel (1685-1759) wrote many compositions in the same style as Bach, but later became interested in the composition of operas, which did not appeal to Bach.

Opera was further developed by Gluck (1714-1772) and then the romantic genius, von Weber, lord of fairy stories, who wrote operas more as we have them today. Meyerbeer was the next great German opera writer.

(Haydn, Mozart and Schubert will be included in the chapter on Austria.)

Beethoven, though born in Germany, be-

came associated with the musical life of Austria, but his compositions were so powerful at the time, that his influence was felt in all countries. He was born in 1770 and died in 1827.

Then came Schumann (1810-1856), not only a composer but also a journalist, who did a great deal through his essays, for the cause of the type of music then considered modern.

Mendelssohn, a gifted composer (1809-1847) besides his own compositions, brought to Germany a renewed interest in the works of Bach, and through his conducting, brought forth many of Bach's great compositions that had never been heard since his own life-time.

Von Bulow was a brilliant musician of the nineteenth century who did a great deal to champion the cause of Wagner, considered modern by his contemporaries.

Wagner was born in 1813 and early became interested in the composing and producing of operas, showing many very original ideas, which his friends considered very revolutionary. His principal operas are: Die Meistersinger, Tannhauser, Lohengrin, Die Walkure, etc. He died in 1883.

Then came Brahms (1833-1897), who is considered by many to be one of the greatest composers. Opera did not appeal to him, but his songs, chamber music and symphonies are outstanding.

Next in order come Richard Strauss, and Humperdinck, who wrote the charming child-opera, Hansel and Gretel; while prominent among the modern composers are Schoenberg and Hindemith.

The influence of all these great German composers has been felt throughout the world, and their compositions are constantly heard on records and concert programs today. Practically all of them may be heard on records, too numerous to mention.

Bach—organ, on Victor Nos. 7421, (Continued on next page)



Charade

By Bill Eley (Age 9)

My first is in MOTHER
But is not in DAD.

My second's in UNCLE
But is not in LAD.

My third is in SAY
But is not in TALK.

My fourth is in RUNNING
But is not in WALK.

My fifth is in STRUCK
But is not in STRIKE.

My whole is a study
I always will like.

(Answer: MUSIC)

Music and Food

By Annette M. Lingelbach

FOOD makes you grow. It helps you to grow today, while building up your body for tomorrow.

Music helps your mind to grow and



builds up your professions or hobby for the future. It trains you to appreciate beauty in a wide way and helps you to understand other people's lives.

Food gives you courage and cheerfulness. It revives drooping spirits and makes you see things through rose-tinted spectacles. Beautiful music does the same—it gives you courage and cheerfulness of spirit. It makes your spirit sing. It helps you to make friends and gives you interesting contacts.

Food develops muscle and endurance and strength. The practice of music does the same, as the daily technique develops your hands and arms. Without the right kind of daily practice (counting out loud, concentration, clear thinking, proper fingering, etc.), and the right kind of muscle-foods (such as scales, etude, arpeggios, etc.), the musical health of the player will never be good.

Food that is health-building gives one the ability to think clearly and work better. Music trains one to think clearly at quickly, and create new ideas, and the training in concentration, poise, speed, accuracy, helps one in other jobs better.

Thus music is a necessary food and should be a part of every one's daily life.



JUNIOR ETUDE—(Continued)

Around the World in Music

(Continued from previous page)

11274; orchestra on Nos. 7087, 7090, 9598, 7316, 6751; concerto for two violins, Nos. 7502 to 7504; choirs on Nos. 11265 to 11286, 11181; and the great B minor Mass on 9955 to 9971. Preludes and Fugues from Well Tempered Clavichord on Columbia, Nos. 6782 D to 67826 D.

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Schumann—piano concerto on Victor Nos. 6978 to 6981; piano quartette, Nos. 8092 to 8095; Scenes from Childhood on Nos. 7705 and 7706; Carnival on Columbia Album No. 145.

Mendelssohn—Fingal's Cave on Victor No. 9013; the Violin Concerto is on Columbia Album No. 190.

Wagner—especially Nos. 6791, 6245, 9027, 9028, 7105 and 6858 on Victor; and Album No. 79 on Columbia.

Brahms—piano concerto on Victor, Nos. 7231 to 7234; violin concerto on Columbia, Album No. 140. Symphony No. 1 on Victor, Nos. 6657 to 6660.

Strauss—Victor Nos. 9271, 9114; and

Humperdinck's Hansel und Gretel selections on Victor No. 7436.

(This is a very large selection of records to choose from, and perhaps you will

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Names of prize winners and their contributions will be published in the issue for February.

Put your name, age and class on upper corner of your paper, and your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet.

Do not use typewriters and do not have any one copy your work for you.

When schools or clubs compete, please have your own preliminary contest, and send in the best five papers.

Competitors who do not comply with all of the above conditions will not be considered.

One of the most outstanding qualities of a truly brilliant musician is the ability to read music fluently at sight. Even at an early age the student should make proficiency with this difficulty is mastered.

Before playing a new piece, the student should note carefully the marks of expression, rests, time and meter and key signature. Then with ease and self-confidence, read through the composition. It will be found that the vast improvement he is making in reading at sight.

A beginner should not go on an excessive amount of sight-reading, as the greater part of his practice time should be spent on careful work of accuracy.

As he grows older he may try pieces at first two grades below his ability to perform. It will help greatly to look over the composition before playing to note the key and time signatures, accidentals, repeat marks, etc. Although sight-reading has its place in the musician's education, it should not be an aim in itself.

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(Continued from previous page)

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Sight Reading

(Prize Winner)

To be a good sight reader should be a part of every well trained musician's education, though this may be hardly stressed in some cases. The aim of a good musician is to interpret music accurately and with expression, rather than to be able to read anything carelessly at sight.

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Musical Embroideries at the Piano

(Continued from Page 643)

often played as a five note turn, or as a quintuplet.



An inverted or back turn is indicated by a line drawn through the sign ϕ , or by the usual sign used vertically \S . The same rules may be applied in playing them as to the uninvolved turn. They should be started generally on the lower auxiliary note. Accidentals affecting the turn are indicated by placing the signs for them either above or below the sign of the turn itself.

It should be pointed out that the musical world is greatly indebted to Carl Philipp Emanuel Bach for nine chapters on *manieren* (graces) contained in his "Versuch." Familiar with the music and musicians of the world of this time, he was a connoisseur and with the best of judgment and taste selected the most useful graces and formulated rules for their execution which represent the best practice up to his time. Moreover, much of his observations are equally applicable to modern music. He says, that "Though *manieren* are very useful, they may do much harm if they are ill chosen or employed too frequently and in the wrong place. . . . One ought to learn to distinguish between good and bad *manieren* and to execute the right number of good ones correctly and in their due places." A few of his rules relating to embellishments may be given.

1. Key signatures apply to the notes of an embellishment, unless accidentals are used in conjunction with the notes comprising it, or with the sign; or when a melody is modulating into another key.
2. Embellishments should be taken at a proper rate of speed, having due regard to the value of the main note and the prevailing sentiment of the piece. Those composed of many notes can be applied only to proportionately long notes, whether due to their actual value or the tempo of the piece.
3. Brilliance of effect should not be marred by undue prolongation of the main note, nor clearness sacrificed by playing certain kinds too rapidly. Thus they are more serviceable in slow than in quick tempo, and more frequently used with long than short notes. They are more suited to cases where a melody comes to a climax, or when the sense is either partially or wholly determined, as in a cadence, semicadence, on a *cacema* or a *fermata*.

4. *Manieren* of tiny notes always belong to the following main note and take from its value. They never take from the value of a preceding main note.

5. Graces must begin with the bass or other parts and delay only the note to which they are attached. They form a legato connection with the main note; the legato is obligatory.

6. All *manieren* should be practiced with both hands separately and with all sets of fingers, in order to acquire dexterity and facility. This is especially important in compositions in which imitations occur.

Many Minds
NATURALLY, ornaments should be executed on the modern pianoforte as nearly as may be, in the manner of the individual composer, whether he be classical or romanticist. For that reason some quotations are given from Dornbrenner's authoritative work on "Musical Ornamentation," to indicate in a general way some of the differences that may be found and to suggest that in cases of doubt the student refer to it.

Domenico Scarlatti (1685-1757) avoided

the use of all but the most common ornaments. His shades may be begun with the main note as often with the upper accessory. He uses the slide as well as the acciaccatura.

George Frederic Handel (1685-1759) used comparatively few signs. His trills may sometimes, but not as a rule, be begun on the main note, in the Italian style.

Gluck's (1714-1787) ornaments are of the simplest—long and short appoggiature, trills, slides, and the combination of short appoggiature from above or below with trills.

Haydn (1732-1809) was very careful to follow C. P. E. Bach's directions as to ornaments.

Mozart (1756-1791) generally followed the practice of his father, who in turn de-

ly short than long. When long, before notes divisible by two, they take one-half, and if divisible by three, two-thirds the value of the main note. The main note following a long appoggiatura should be taken rather softly, that is, the stress is to be given to the grace.

Bach often incorporated many ordinary ornaments in his text, particularly when there was a likelihood of a player taking them too quickly or too slowly, or to introduce questionable accidentals, or to misapply them.

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to about the year 1800, should be performed, as regards ornaments, exactly as directed, by C. P. E. Bach and Clementi. After that time, two changes are noted. Trills of some duration start on the main note, and the *fabru* (a vibrato retention of a note with a regular change of fingers with increase and decrease of sound and speed, with use of pedals) is introduced.

Chopin (1809-1849) was brought up in the classical school, which is a vague way of saying that he was strictly conservative in his rendering of ornaments and in full sympathy with C. P. E. Bach's distinctions, and any doubt as to rendering his ornaments which are expressed by signs, diatonic or chromatic notes required, their rhythmic position and details of arrangement in the time of the measure may be solved by reference to him. All traits of small graces, fortitude, usually written by Chopin under a slur, are to be piano or pianissimo, regularly, with little manner of tone so that the whole may turn in a sort of aerial way toward the main note, the prevailing movement being hardly interrupted. Trills, prolonged ones especially, begin with the upper accessory (the melodic outline not to be disturbed) and there is a fondness for chromatic sliding notes. Graces preceding the main note, that is, anticipatory in their execution, are comparatively rare.

With Mendelssohn (1809-1847), as with Scarlatti, signs are few and simple, and his notation is always clear. In his extraordinary vivacity, Mendelssohn recalls Scarlatti at the harpsichord. Many of his effects in piano pieces are obtained by a rapid succession of notes without pedal. In Schumann's (1810-1856) music the state of things is much more complicated. His piano music has little in common with that of the harpsichordists and cannot be played without very free use of the pedal. Many details in his early works, intended to do duty for embellishments, are pedal effects. Sometimes they are novel and telling, at others almost crude. Schumann was exemplary in his notation of any subtlety or outright innovation, and in such cases left little doubt as to his real intention. He often uses an anticipatory acciatura (a short appoggiatura before the beat) when a pedal effect is intended. Sometimes the two are used in different parts side by side, and his arpeggio is frequently anticipatory.

While it would be impossible in the space of a short article to treat the subject of ornaments as it deserves, enough has been said to enable the student to judge of the importance of a correct rendering of them, and to give guidance in a general way in their interpretation.

Next Month

THE ETUDE for DECEMBER 1935, Will Be Another Memorable Christmas Issue

JOSE ITURBI

Jose Iturbi, whose art and Latin verve have made him one of the most prominent pianists and conductors of our time, writes on "Honesty in Piano Playing."

SAM FRANKO

Sam Franko, whose services to the art of playing the violin have produced scores of men who have found places in the greatest orchestras of America, writes a charming article on "A Fiddle Boy of Memories."

LOTTE LEHMANN

Lotte Lehmann, dramatic soprano of the Metropolitan Opera, writes on "Let Nothing Discourage You." A thoroughly brilliant article that will give valuable counsel and encouragement to many a young singer.

MANA-ZUCCA

Mana-Zucca, composer of the most sensationally successful song of the hour, "I Love Life," furnishes a fascinating article upon "Music of the New Day," the sort of music which is to survive and to be heard in the far off tomorrow.

THE MAGIC CARPET OF RADIO

In this notable article, Gustav Klemm, composer and former radio executive, reviews the marvelous development of the radio and its part in bringing about the present great revival in music study.

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Music Extension Study Course

(Continued from Page 648)

with the other right hand passages, will develop finger *legato* if played exactly as marked.

WILD FLOWERS

By LOUISE E. STAIRS

In this simple waltz the theme alternates between the hands. The melody is in the right hand for the first four measures, and the left hand takes the theme in the answering phrase. This alternation continues throughout the first theme which is in the key of F major.

The second theme is in the dominant key of C major and in this section the melody lies entirely in the left hand. The melody parts are to be played with deep pressure touch and the accompanying chords very lightly. Pedal may be used at the discretion of the teacher.

The Piano an Influence

ABOUT THE MIDDLE of Beethoven's (1770-1827) career, the piano had everywhere superseded the clavichord and the harpsichord. The greatest player of his time, brought up on C. P. E. Bach's "Versuch" and the greater Bach's "Preludes and Fugues," his touch was rather finger than wrist and implies *legatissimo*, whereas many executants give him only a questionable *legato*. His compositions, up-

Ornaments belong to the time of the main note and are subject to the beat, that is, they must be treated as, melodically, a part of the thought. Occurring at a pause, in a final cadence or in recitative, they may be taken at pleasure as regards speed and duration. Prolonged trills generally start with the upper auxiliary, especially if the main note has been touched upon just before the shake. This traditional rule may be set aside when the trill begins after a pause or where the melodic outline would be blurred if begun with the upper note, as when the preceding note is one or more degrees higher than the note on which the shake occurs. Trills on a dotted note stop at or near the dot. The closing notes of a turn, when not specifically indicated, may be added or omitted at the player's choice. Traditionally, they are required at the end of an air, or an instrumental piece of pretension. Appoggiature are more frequent-

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